

AUTHOR & JOURNALIST



The manuscript mail on Monday morning buries the office boy's desk. He must sort unopened envelopes and deliver them to the fiction or article departments.

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of your manuscript

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GEORGE KELTON

Malibu 1,

California

Mostly Personal

A reader has sent me a newspaper clipping regarding the death of John Wilstach. His death occurred recently in Rhinebeck, New York, where he was living. For thirty and more years he had been a professional free-lance writer.

Although he had not earned one of the large reputations in the literary field, John Wilstach had turned out his share of copy for all sorts of magazines—stories, articles, serials—and for books and at least two movies. His death was marked particularly by members of the *A&J* staff for two reasons: When the new editors took over the magazine a little more than a year ago, Wilstach had been one of our most cordial and staunch correspondents; and he had worked for improvement of the writing profession.

Periodically he would send some observation he considered valuable to other writers. We ran a few of these as "Tips From Our Readers." I should like to devote the rest of this month's columns to two more of them. A.S.

THE INTAKE

Many writers have a way, without actually fibbing, of hinting at great income that they wish would exist but actually is hopeful thinking. There are writers who get into the big money. But the normal professional just gets along. He may, and will, mention a couple of great sales—that wouldn't seem much, over many months.

This illusion makes a beginner think: "Gee, why didn't I hear about all this before? This easy dough has been around, and I haven't heard about it."

Well, alas and alack, and oh, world without joy or happiness, there is no easy money in writing. There can be good breaks, but they don't come along every day, month, or year. The competition is terrific.

What I'm leading up to is this: A gal or guy should go several years, with sales, before giving up a regular job. Don't let one spurt mislead. And don't listen to the siren stories of those who pose as "established writers" or "arrived." There are only two or three score in the entire country who have "arrived." Be a writer, by all means; but if you become one just because of the alleged financial rewards, you are, save for one in thousands, kidding yourself. And in the meantime don't listen to any free lancer throwing his financial weight around. There's something healthy about this game which keeps tame bulls ever with-in tossing distance.

AUTHOR'S CORRECTIONS

The subject of Author's Corrections—an item a new writer will find in his first book royalty statement—is a sore one. What happens, of course,

is this: The author is sent galley proofs of his work and is asked to correct "printer's errors" or to make any "author's corrections" that he deems necessary. The understanding is, to be sure, that he will be charged for the latter, not the former.

Here is where the puzzle comes in. Where does a printer's error end and an author's correction begin? To any person knowing anything about printing, it would seem that printers' errors come under the little errors that need correcting in the natural course of proof reading, that is, punctuation, broken fonts, words run together, misspellings, margins not straight, and so on.

But what happened to one author shouldn't have happened. He did the usual proof reading, certainly printers' errors; yet on his first statement was a charge against him, for author's corrections of \$50. Yes, this is an outrage. The next book he had published, when he received galley proofs, he sent them back to the editor of the book house, with this note: "There are some printers' errors in this book proof. Find the errors yourself or have the printer do it. Unless you

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NEW DETECTIVE "Yellow Desert Harvest" by William Hopson	A DUTTON BOOK "Silver Saddles" by Austin Corcoran and Myrtle Corey Foster	MAN to MAN "Frozen Hot Rods" by H. Wileand Bowman	
Coronet "Fly the Atlantic"	SCARAB "Crash-Proof Woman" by Michael Morgan	Travel "America's Forgotten Amazon Colony" by Vincent Gaddis	A FOREIGN RIGHTS SALE "About race" by Frank Kane LINHAIRE GALLIMARD (Paris)

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—Lincoln (Nebraska) Journal

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Doris Moskowitz, whose job it is to read all unsolicited fiction manuscripts, winnows from the slush pile, on her left, a story from a new writer. She starts a progress sheet which is passport to the fiction editor's attention.

THE SECRET LIFE OF YOUR MANUSCRIPT

by Harriet Crittenden

A&J thanks the staff of Redbook for their co-operation in preparing this picture feature.

Jack Garber's photos help to tell the step-by-step journey of a manuscript through the office of a large magazine.

Fiction Editor Lilian Kastendike and her two assistants, Doris Moskowitz and Ruth Kleperer, discuss the good and bad points of a story. Miss Kleperer gives a first reading to manuscripts sent in by agents and name writers.



Lilian Kastendike, fiction editor, seeks the opinion of Senior Editor William B. Hart, who contributes the male viewpoint on a story.



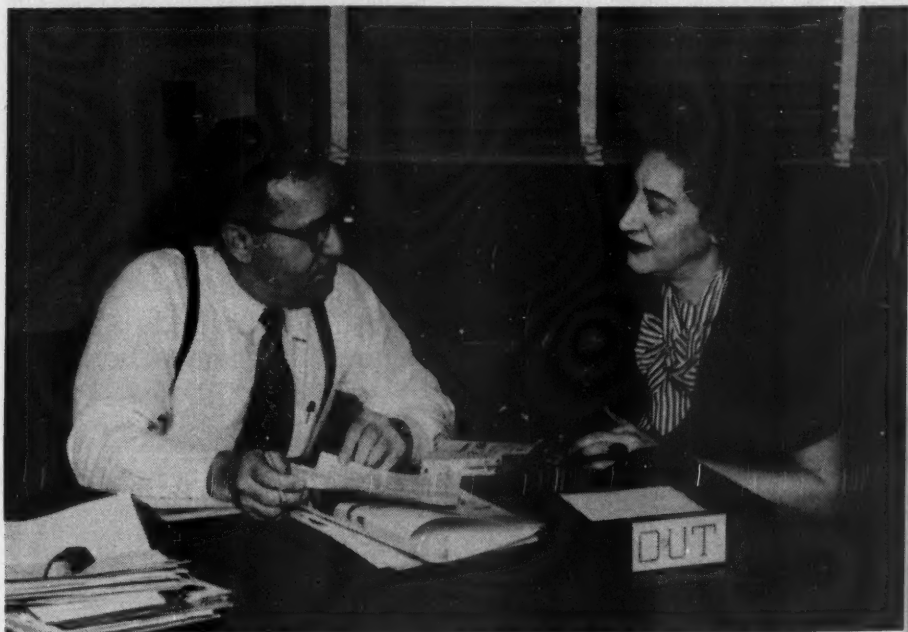
Robert Brown calls the attention of Article Editor John B. Danby to an article sent in by a new writer. Robert Brown reads the article slush pile, while Mr. Danby's other assistant, Carl Kaufmann, checks on the facts in purchased articles.

Last year, *Redbook* bought about one story a month from new writers, some brand-new to *Redbook*, a few making their very first sale. The unsolicited manuscripts (slush to editorial offices) are as carefully read as material from name writers, reports Wade H. Nichols, editor.

Fiction stories from unknowns land on the desk of the fiction editor's assistant, whose job it is to read the slush. She feels it is a red letter day when she can approve enough to pass a story along to the fiction editor for a reading.

All the suggestions for possible revision that a progress sheet may collect, in as many readings as the fiction editor thinks wise, are boiled down by the senior editor for review by Mr. Nichols, before specific suggestions for revision of the story are mailed to the author or his agent.

Redbook has the reputation for writing long, detailed letters to authors, suggesting revisions on "almost" manuscripts; and for reading as many revisions as are necessary for the writer to whip them into the product that *Redbook* wants to buy.



The article editor talks over an article revision with an author. Revision suggestions are offered by mail sometimes. The wise writer will write to Mr. Danby outlining the article idea, awaiting the green light before working on the article itself.

Her comment on these stories goes on a form called "Redbook Progress Sheet," topped by the author's name and address, date received, date read, and other routine information.

Once a progress sheet is started, the story is on its way to be considered by Fiction Editor Lilian Kastendike. She may agree with her assistant's favorable opinion enthusiastically enough to pass the story along to the editor, Mr. Nichols, who has the final word. If she disagrees completely with the favorable comment, she will mark it as a reject. But if she should be undecided, she may confer with someone else. Should she want a male viewpoint, she may discuss the story with Senior Editor William Hart, who is what Mr. Nichols calls *Redbook's* switch hitter. This means that he works with both the fiction and article editors. His chief job, however, is to contact publishers or agents with a view to buying serials or booklengths for the magazine, and to contact out-of-town authors of promise.

Should the writer balk at some concrete revision idea, compromises are often arrived at with the article or fiction editors.

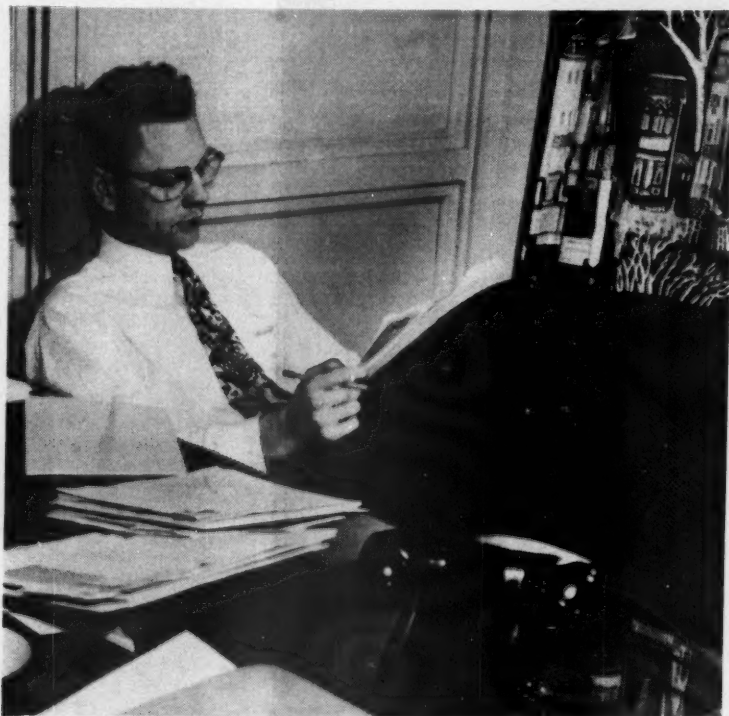
The same vibrant interest in the new writer pervades the atmosphere in the article department and the article editor and his assistants parallel the procedure in the fiction department. With one difference. An unknown writer would do well to write the article editor about his idea for an article, and find out whether *Redbook* is interested in the idea itself, before he goes ahead and does his research.

Redbook's price to a new writer is flexible. A new writer can count on getting as high a price, on a first sale, as any other big slick will pay, and after a couple of sales, the price will be upped, according to how good his work is.

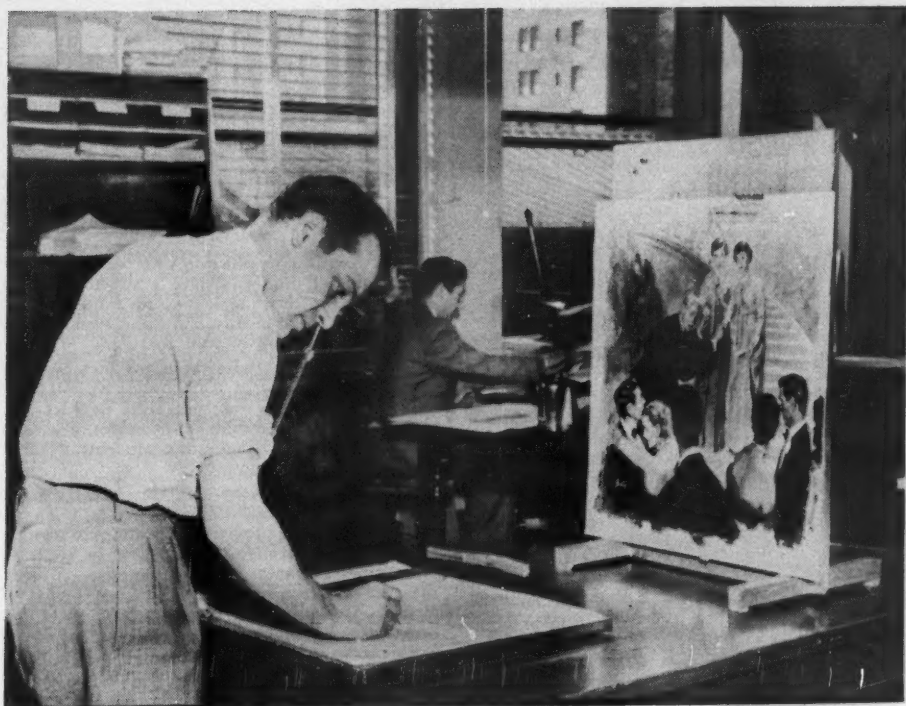
Evidence of *Redbook's* interest in the unknown writer is the list of writers who have sold there within the past year. Helen D. Szold, Lily Scott, Bethel Lawrence, Philip Ketchum, and Ralph Fratila all have appeared or will appear in *Redbook's* pages in 1950 and 1951. Jeremy Gury, who had sold only one story (not to *Redbook*), sent in a novel, which was purchased. All the above writers were discovered from the "slush."



Research man, Carl Kaufman, checks the facts in a purchased article. A big slick takes no chances on reader-criticism.



The final word on fiction and articles comes from Wade H. Nichols, editor. He does not often read manuscripts in his office, preferring the peace and quiet of his home where he says, "I can concentrate on manuscripts more easily there."



Associate Art Editor Bill Block prepares illustration for a Pearl Buck story from the artist's original painting. Art and Editorial work in close harmony.

The typing department where "sorry cards"—rejection slips to you—are born. A permanent record card, including date of return, is typed for editorial office file. A label, calling attention of the author to the omission of stamped, self-addressed envelope, may be necessary. Here purchased manuscripts are copied, for the use of the art department, editorial department, and the printer.



EAT YOUR WORDS

RADIO WRITING— A LUCRATIVE BUSINESS

"Oh, if I could only *live* by my typewriter!"

How many times have you heard potential writers voice that cry?

You can make a living with your typewriter anywhere in the United States. I've covered a good portion of these forty-eight states, and I've done it. You can do it.

If your budget will balance with a minimum income of \$50 every seven days, you can earn it with your typewriter pounding the keys not more than eighteen hours weekly with another two hours added for research. And good news! There's a market for your work probably within walking distance from your home.

With reasonable care in budgeting your income you can meet the landlord with something approaching a smile and put an occasional hamburger near the bicuspid with your income from radio writing. You can do this writing at home with plenty of time left over to turn out that article, short story, or best seller that has been kicking around under your Stetson for so long.

"But I don't know a thing about radio writing!"

If you can do a half-way decent job of putting words together, any announcer who has worked at a radio station more than three months can show you the technical part of putting a script together in twenty minutes.

Best of all, with nearly two thousand radio stations in the nation there must be one near you. Probably a half dozen available for less than one dollar round trip bus ticket.

"I've visited the radio stations and they won't buy my stuff."

Perhaps you have been visiting the wrong people. Sell to the fellow who pays the bill. The sponsor.

A handful of the nation's radio stations will buy an occasional idea from a free lance. The larger stations have staffs paid to get ideas and work them out and in the smaller stations that's part of the program director's job.

If you try to sell free-lance material to advertising agencies, check your bank balance carefully. That first check is likely to be a long time coming.

Radio writing is transient and not as satisfactory to most serious writers as turning out a good article, short story, or book. Your words are on the air a few minutes; then you're left with a memory and a copy of your script.

There's something mighty satisfactory about knowing that you're a full-time writer, however. Writing for radio, while you're waiting to become a selling magazine writer or author, can be a profitable means toward an end.

If you're capable of meeting people, making

friends, selling yourself as well as the material you write within three months after reading this article you should be making your typewriter earn your living.

Don't rush blindly down to your local Chevrolet dealer and tell him you have a sweetheart of a radio program for him. It requires a little preparation. And by all means, don't quit your present job until you're sure of your footing.

First analyze the radio programs in your area from the standpoint of what programs *don't* the stations have. What *new* programs would create interest in your community? Remember, programs unfamiliar to your community are new whether they are original or not.

In terms of saleability, any ideas you have for programs must have local interest.

Possibilities for programs of local interest include little known facts regarding people and places in your area. If you live near a large river, lake, or the sea, you should find plenty of material around which you can weave interesting programs. A saleable idea is any novel twist to a quiz program. Department stores and stores selling home appliances particularly like programs in which various women's organizations can participate. They frequently kick in with some valuable prizes.

One of my pets has paid me more than six thousand dollars in four years. It's a half-hour, once-a-week shot and it never required more than three hours to write. I tie in events of past years, gleaned from local newspapers of those years, with the music of the era, and it makes a very interesting program.

If you use music remember that "live" talent will cost your client more than recorded. The more a program costs the more difficult it is to sell. Stick with recordings if possible and keep away from any program idea requiring extra production costs.

Be sure you are thoroughly familiar with any program idea you might have before you present it to a prospect. Write at least five scripts of your idea before visiting your first prospect. It's unnecessary to write the commercials. Designate in your script where the commercials, and the music if any, will be inserted. Include the titles of the tunes.

Some of your prospects will want to keep a couple of scripts while they "think it over." After they've seen the original they'll have no objection to taking a carbon, so make several.

Now for the leg work. It's time to canvass the merchants. You'll be smart to use every contact you have. It's easier to talk with, and sell, a prospect when you have a contact rather than to walk in cold.

Your pitch to a prospect will depend greatly upon your personality. Impress your prospect with the fact that you have an idea for a program

Author & Journalist

which will create local interest and increase his business. Above all, be confident that the program you have to sell *will* do exactly that.

Another point, and an important one. Mention during the early part of your conversation with your prospect that you represent no radio station.

Conversely, discouragement and over-confidence are both dangerous now. Some prospects will "think it over," others will exhibit no interest whatever and some will be downright rude. And a few nibbles don't mean that you have landed the fish. Prospects tend to wax hot and cold. The first one to put his signature on a contract is your oyster. Save the others for another idea after the first one is sold.

When the going gets tough remember if a program is sold for even ten dollars a show and if it requires five hours to write it—which it won't—you are being paid two dollars per hour. That's not bad money even in these days.

Money is a pleasing subject to a writer, so let's dwell on it for a moment. How much should you charge?

You'll be setting up your own price yardstick in most communities. Use your good judgment and charge as much as the traffic will bear. Any radio station community indicates business possibilities are good enough to pay you at least ten dollars per half-hour program. Shorter and longer programs should be priced accordingly.

If you live in a key network city, New York, Chicago, or Los Angeles, it would be wiser for you to become acquainted with some of the suburban areas where there are radio stations and make your pitch to those merchants in the smaller cities.

The moment you find a prospect with more than a passing interest in what you have to sell, get right down to cases. Ask him how much he can afford to spend on radio advertising each week. Let's assume his budget will not stand more than \$150 weekly. It's time now to visit the sales managers of the radio stations in your area.

Without divulging your prospect's name or business, tell the sales manager exactly what you are trying to do and that you have a hot prospect. His ears will shoot up like a rabbit's. He'll be more than anxious to cooperate by acquainting you with the cost of time, frequency discounts, and any other charges that might be involved.

By all means return to your prospect with the total cost, which will include talent fees, if any, line charges, if the broadcast is to be a remote, engineer's charges, and anything else that will affect the total cost of the program.

On a station where there are no established talent fees for the announcer, \$2.50 per half hour program would be a reasonable figure. It's wise to include a fee for the announcer because he'll knock himself out doing a good program for you. Be sure he receives it. There have been occasions where announcer's fees have been diverted.

For a client with a small budget, select a station with a low card rate for time. Let's assume the rate on one of the stations you contact is \$45.60 per half hour for class B time, which might be between 6:00 a.m. and 5:30 p.m.

A little quick work with a pencil will show you that a \$150 budget will break down something like this.

Two programs weekly	\$91.20
Announcer's fee	5.00
Your fee	20.00
<hr/>	
Total	\$116.20

One more weekly program would add \$58.10 to the cost and ten dollars to your income each week. The three-a-week schedule will cost your prospect \$174.30, only \$24.30 above his planned budget. Whether he'll buy three or two a week is pure salesmanship.

When you arrive at the point where your prospect is just about sold, tell the sales manager of the station you've selected, the entire story, including the prospect's name and business. Either the sales manager or one of the station's salesmen will go with you now with a contract ready to be signed. The salesman may give the final pitch which will put the sale in the bag for you.

The contract which the client signs should have the entire cost of the program written on it (not broken down) plus the number of programs per week, the length of the programs, half hour, quarter hour, etc., and the term of the contract, 13 weeks, 26 weeks, etc. You will collect your fee from the station at whatever pay periods the station has established.

Until you have sold enough programs to cover your necessary expenses each week, keep right on selling. After the first sale you will have learned some of the tricks.

Your clients won't renew every time a contract expires, so have another idea in stock and a couple prospects interested. Of course, when a contract is not renewed try to sell that same program to another prospect, possibly one who exhibited previous interest. Once you have a program on the air, try to keep it there.

Avoid over-selling yourself. If you expect to see your work in *print*, be careful of going overboard with radio writing, or you'll find yourself with less time to turn out that magazine story or best-seller than you had before.

Does it sound like hard work? It's actually not as difficult as it sounds. You might bear in mind that living by your typewriter is no well-paved road to a mansion and swimming pool regardless of what you turn out.

PERPETUUM MOBILE

Those cut 3 x 5 cards
Of "regretful" rejections
Are very convenient
For poetical reflections
To smooth out more poems
To receive more rejections,
To jot down more thots
And send more reflections.
Those 3 x 5 cards
Of "regretful" rejections . . .

—Gwynnith Gibson

two Approaches to Writing

CATHARINE BARRETT

Authors are frequently quoted as advising young writers, "Do not think about your reader. To think about the reader is to falsify your work, to become commercial, to be destroyed as an artist." Yet writers are also told constantly by teachers and editors and other writers, "You have to consider your reader, you have to work for reader reaction."

Which counsel should be the writer follow?

He must follow both. Contradictory as the two may seem, each has a rightful place in the process of the writer's production. The solution for the writer who has been puzzled by the seeming contradiction is to understand clearly where each admonition is to be applied. He must be aware that writing as an art is the result of a dual process: the process of conception, and the process of communication.

All art is, ultimately, communication. The aim of every artist is to convey a concept or idea from his own mind and heart to the mind and heart of another. The communication may be through the medium of sight, hearing, touch, or language. The ceramist, for example, dreams up a bowl flaring in shape, deeply glazed with dark rich red. It is a beautiful image in his mind. *Is that enough?* Does he not also have to execute it in clay and paint?

Certain groups believe that a man is as much an artist when he holds in his mind's eye the image of beauty as he is when he has executed it. But danger lies in such belief: the danger of arrogance and aesthetic snobbery. Such snobishness is all too readily acquired—it is so easy to claim perfection for the image in one's mind, but so difficult to execute it with the same perfection!

There is also the artist "for Art's sake alone" who believes in executing his concept, but in total disregard of his audience. This attitude is sometimes too readily condemned, for there is a point in the process of artistic production where the attitude of disregarding the audience is of great value. The writer does well to recognize and respect its values, but he must learn to determine the fine line that divides the area in which such an attitude is desirable and constructive from the area in which it has a destructive influence upon his work.

If he understands the dual aspect of the creative process, he will realize that in the first stage he must disregard the audience—the spectator or reader or listener—and must concern himself only with the material and himself. (The term *himself* as

used here means the individual, his nature, his attitudes, his feeling for his medium, his knowledge of art form.) He decides, consciously or unconsciously, what aspects of himself, his attitudes and emotions, he will express through his materials. The materials themselves may govern his decision, yet in that case it is a matter of the materials working upon him. Whichever way the directive goes—or if it works both ways, reciprocal action of one upon the other—a flow of feeling must exist between the artist and his materials, a rapport struck between the material and some aspect of himself. During this stage of creation the writer should not be influenced by his prospective audience. The process should be a wholly personal one. It may take place altogether in the mind, or it may begin forming in written words.

This initial stage in creation may be instantaneous. Or it may be a slow development—a gradual unfoldment and clarification, taking place seemingly of its own motive power, or encouraged through consciously applied means. But until it has been completed, until the writer has a clear vision of the story idea and his feeling for it, he must keep his awareness of his audience apart from it.

If, in this stage, self-consciousness enters in—the desire to display his superiority in knowledge, ability, or sensitivity—the creative process is invalidated. The concept becomes tainted with alien social values; then it not only ceases to be a true expression of the artist, but it tends to repel the audience it was intended to attract.

A writer may, however, be humble and still invalidate the creative process. Through that very humbleness he may discredit his own tastes and values and concern himself with *what the reader wants*. Or a writer may be neither self-conscious nor humble and still be in danger of invalidating his work: he may approach his writing with the attitude of a business man who wants to know what readers want so that he may know what he can sell to the editors. It is true, of course, that some fiction developing from knowledge of what the reader wants, plus a degree of workmanship consciously applied, succeeds commercially. There will always be a place for artisans in every field of art. They are to be commended for their craftsmanship and credited with their successes. Their work merits respect and may be used as a valuable example of writing mechanics. But here we are directing our analysis toward the sincere artist who wants to understand what is required of him if he is to function fully in his world.

In the initial stage of his work, therefore, the writer should take time to develop a feeling for his material. He should let his vision of his story be an expression of himself; he should safeguard this original concept, keeping it intact through any further shaping.

Then he is ready for the second stage.

The aim of all art, as we have said before, is to communicate—to transmit an image, convey an idea, from one individual to another. In the mind of the ceramist is his vision of the flaring red bowl. He wishes to share his vision, to communicate it. He goes to work on the clay, shap-

ing it, forming it. He makes as accurate a representation as possible of his vision of the shape. He works with the paint until he has the color and the shadings he has visualized. He uses glazes with the same exacting care. When he has completed the bowl, he stands off from it, viewing it with the eyes of a stranger, asking himself, "Is this true to my conception? Will someone else see what I saw?" All his labor, all his craftsmanship have gone into translating his original personal vision into an object, a medium, that will carry over the same impression to another individual.

The musician "hears" a melody. It may be a single concept, coming instantaneously; or it may be a melody that grows in his mind or under his fingers. It has a quality, an identity, which affects the musician himself. Is that enough? It was not enough for Beethoven or Handel or Mozart. We would not know their names if it had been. From that stage of recognition, the musician undertakes the tedium of developing form, of setting down a score, often also the arduous labor of full orchestrations. Why? Because he wants others to hear what he has heard. He wants to share his concept or experience, to communicate it.

This process of translation, which is the means of communication, is the second stage in the process of writing. And this is where we must be objective about our work. To function fully as writers, we must at this point consider our audience, our reader.

In the first stage of our writing, when we are dealing with conception and with clarification and expression of our ideas, we work from the inside out. In the second stage, when we are concerned

with conveying that concept and those ideas to someone else, we must go to the outside and work back.

We must understand reader psychology. We must know primarily what appeals to him, attracts him, holds him. We can't tell him our story unless we can get him to read it, and read it through to the finish. In understanding this, we learn story form.

The form of the short story functions to attract, hold, and satisfy the reader.

We must know what affects the reader and how it affects him—words, rhythm, sentence and paragraph lengths and formations, sequences, pacing—all the mechanical aspects of writing. We must know what values he places on character qualities, social codes, abstractions.

The reader's emotions and attitudes are the strings upon which we will play. The tune may be ours, but we have to know what strings to pluck and the most effective method of plucking them.

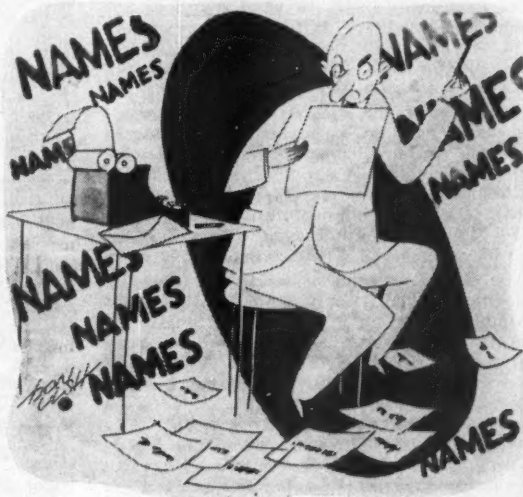
The sincere artist who wishes to write for profit is considered by cynics to be a combination of two irreconcilable parts. Cynicism contends that one cannot be a sincere artist and still write profitably. We know this to be untrue, for we have the proof of sincere artists who have achieved financial success through their writing. We may do likewise if we learn how to reconcile the two aspects. A writer maintains his sincerity and remains the artist through the first, highly personal process—visualizing a true expression of the combination of himself and his material; and he achieves success through the second, objective process—translating his visualized concept into terms that will accurately communicate it to the reader.

WHAT'S IN A NAME?

MARY MACK

Naming contests are very popular and have a wide variety of forms. There are commercial naming contests, in which you are required to name a phonograph, horse, puppy or baby, which is either connected with some radio program sponsored by a firm that sells cereals, baby food, etc., or is pictured in an advertisement in newspapers and magazines. There are other naming contests, in which you are required to name a cartoon or photograph, which has no connection whatever with a commercial product.

There are many ways to arrive at these names (methods follow) but you must take into consideration the rules of the contest. If the names are to be judged WITHOUT a qualifying statement, then your name MUST be original, or you haven't



a chance of winning a prize. Sponsors cannot afford to hand out thousands of duplicate prizes for tying names. If a qualifying statement is called for, such as "I choose this name because" or "I like Soandso's product because," then it is possible the

judges will choose a name that is duplicated and apt, and the quality of your statement will govern the size of the prize you will receive.

There have been quite a few contests of this kind in the past. Some years ago, the Borden Company asked for a name for the baby bull they use in their advertisements, and I believe some five hundred contestants came up with the name "Beauregard"—but their statements were the basis of the size of the prizes. More recently, a contest of this kind was the naming of the new Kaiser car, and the top prizes went to contestants who submitted "Henry J," which is being used as the name of the new car. However, here also, the quality of the statement decided whether the entrant would receive \$10,000 or \$50. Other names won in this, too, such as "Pioneer," which was duplicated, and a few others; but here also the quality of the statement governed the size of the prize. In these two contests, it happens the winning names were used in advertising, but it has happened that a company will offer a huge amount for a winning name, pay the prize, and forget the whole thing. They are not bound to use it, if they do not wish to.

Here are a few techniques used to coin original, apt, and winning names. Whether you are naming a horse, a baby, a flower or a cake, put down all the things that can possibly apply to it. When you have a long list of apt descriptions, you can start to coin your name.

You can, for instance, push together two words that sound rhythmical. Some years ago, there was a contest to name a Pullman train. Some of the winning names suggested that the contestants wrote down such words as *luxurious, streamlined, masters the miles, land liner, a mansion on wheels*, etc. From the following names you can see how they were "pushed together." "American Milemaster," "Lux Landliner" (here the word *luxurious* was shortened), ditto here—"Swiftlux." Other examples of this method are "Perkwell" for coffee, "Goldentone"—also for coffee—"Gadaladdin" (gal alladin) for a portable radio, and "Gayspan" for a dress.

Then there is the method of using two words that sort of "run into" each other because one word ends with the same letter as the next word starts with. For instance, in a contest to name bicycles, the following were winners: "Fleetraveler," "Nomadaisy," "Treddelease"; miniature racing autos were called "Dashawk," "Autoboggan." "Beautility" has won for a number of different contests.

You can coin a name by taking one word and changing a syllable. For instance in Minneapolis a winning name for a carnival was "Playcation Time"—Vacation turned into Placation. You could call a portable radio a "Playcation Companion." In describing a pastry made with Caramel, a winner coined the name "Caramedal," because it was good enough to deserve a medal.

As in other types of contests, alliteration is good in naming contests. In addition to other methods to coin names, if you add alliteration you add just that much more merit to your name. A first prize winner once called a cake "Harvest Holiday," which shows double techniques. "Speed Spartan" was winner for a typewriter, "Golden Goblet" for an orange, and "Brew Buoy" for a coffee.

If possible, sponsor value put into a name gives

it that much more chance of being a winner. Some time ago, the Ward Bakers had a contest to name a puppy—a winner was "Little Lord Val-U-Ward;" another contestant won \$500 for naming an oil burner put out by the Quiet MAY Oil Burner, by calling it Ther-MAY-Lator.

Another naming trick is rhyming. In a contest sponsored by Candico, some years ago, to name five kittens, the following were winners: "Fluffy, Cuffy, Huffy, Buffy and Muffy"; also "Candee, Grandee, Dandee, Tandee and Sandee." Other rhyming can be done with two words naming one thing—for instance "Nil Chill," a blanket, "Hava Java" for coffee, "Sun Spun," an orange.

You can paraphrase a proverb, well known book title, etc., and come up with an original name for toothpaste "A Miss is as good as her Smile," for a bicycle, "Foreverambler."

Another technique is simplified spelling — an orange was called "Nuking," a prize winner named a bike "Hurribak," and prize winning name for a new pickle was "Pic-L-Joys"; a new perfume was called "UTH."

Very often it isn't even necessary to resort to techniques, if you will make your name apt for the product. A few winning names of this type are "Queen Aroma" for a rose, also "Blushing Belle"; "Family Favorite" and "Table Chief" were names for bread.

Sometimes you are asked to name twins of a specie. You can come up with some cuties on this by using two words that are related. For instance, here are some winning names for a transfer pattern that showed two scotties: "Mac and Tosh," "Bric and Brac," "Dine and Shine," "Andy and Dandy," "Dizzy and Busy," "Lads and Plaids."

In naming a baby, it is very foolish to come up with an ordinary name, even if you think it is pretty, because it will be duplicated by the thousands. The thing to do is get a book of names, study their meanings, and then combine two names, using part of each. For instance a top winner in a Pepsodent contest for naming a baby came up with "Arbadella"—which is made up of Arba, which means proud ruler, and Della, fair one. A winning name, "Trinelda," was composed of the Greek name Trili, meaning pure, and Nelda, meaning rich.

In naming a cake (there are many cake naming contests, usually sponsored by some flour concern) consider the ingredients of the cake, also the sponsor. A winner in a Pillsbury contest was "Pillsbest Fondlets"; another cake was called "Orangespun Walnut" for obvious reasons; another, "Cherenut Pineapplettes."

Here are some winning names for hosiery: "Sheenderella" (a play on Cinderella), "Beautopian," "Nelastic" (knee-lastic), "Joy Wear." You can see they are apt. Here are a few apt winners for a blanket: "Woolsnug," "Nil Chill," "Fleeciasta," "Fluffycote," "Magicover." Study the different methods in these names.

How about reversing names when you have to name two, such as "Hinsibs and Nibsih," or "Lynopard and Pardolyn"?

With all these methods at your finger tips, you should come up a winner in the next naming contest.

ADVISING THE BEGINNER

ALAN SWALLOW

I have been selling fairly regularly to a few markets, and now I'm interested in trying the "fact detective" magazines. How does one go about it? I see a news story of a murder in the daily paper here. Can I use that case? How do I get information?

In the fact detective field, the query and the tentative assignment are practically indispensable. Sensational crimes are widely publicized; each one will be noted by many fact detective writers, each of whom might try to turn out a story for a single magazine. Time would be wasted for many writers, editors, and informants for each case.

Therefore, the normal procedure in this field is for the writer to query an editor about a case which breaks into the news or otherwise. If the editor looks on it favorably and has not tentatively assigned it elsewhere, he will make such a tentative assignment to the writer of the query. Presumably the editor will "hold" that story for the one writer and will not assign it to another writer or consider another manuscript, if the writer who has the assignment does a reasonably expeditious job.

The beginning writer in this field needs to keep one thing firmly in mind. Sensational and obvious cases will be noted by professionals, who will be querying also. And if you were the editor of such a magazine and you had queries coming in almost simultaneously from a half-dozen writers, one of whom had performed excellently on several assignments for you, two or three of whom had done a piece or two, and two or three were completely unknown to you, what choice would you make? (In fact, most professionals will wire or telephone about such cases as soon as they break, to get first chance, if possible, for writing the story.)

For these reasons, the beginner in the fact detective field has little opportunity to get even a tentative assignment for writing those cases which seem most obvious. His best chances are in the following: (1) A case which is not so sensational as to be widely reported in the news. Such a case may not make a long, important story; but sometimes some aspect of it—in crime detection, story interest, or whatever—may make it worthy. (2) The chance opportunity of learning about a case even before it breaks into the news, in which case the writer can perhaps get his request in ahead of others. (3) An older case, not now publicized, but still interesting because of the nature of the crime, the problems in detection, etc.

Of these three, the first two are largely dependent upon chance; if the writer depended on them alone, he might have little opportunity to break into the field. If he is in earnest, he may well want to consider the third as his best chance. After he has sold a few pieces, he will then be in such a working relationship with an editor that he

can get assignments for the more spectacular cases, in competition with others who have sold.

Most crime solving seems to be done by police. So the information for most cases is secured from police officials, who are normally cooperative in providing information, time for interviews, etc., to the fact detective writer.

This fact accounts for the heavy emphasis upon the police in the normal fact detective story. It accounts for much in the evolved method of writing and presenting these stories. I have not discussed, above, that method of writing; but if the would-be writer in this field has a sense for rapid and dramatic story-telling, a study of the magazines themselves will teach him the special methods of presentation.

Should I insure or register all valuable pictures with manuscripts? Or does this bother an editor too much?

Usually pictures are no more valuable than manuscripts, and we send our scripts without registering them. The exception is the very rare, irreplaceable kind of material—which the author doesn't normally have, since he has a carbon of his script and the negatives of his pictures. My advice would be to use regular mail—with good packaging; use the insuring methods for unusually valuable papers or pictures. A few writers will disagree with me, and they follow the practice of registering or insuring almost every script.

Do I send picture releases with the pictures, or does the editor take my word that I have them or can get them?

The editor is not likely to take your word that you have them, if he accepts your pictures. He will want to file the release or have a copy made. This does not mean that releases *have* to be sent along on every submission, since they can be forwarded after acceptance. I believe that practice is divided between the two methods. Personally, I would try to get more than one copy of a release made, if it were convenient to do so, and then send a copy with the submission.

LOVE ME—LOVE MY DOGGEREL

Tell me 'm lovely—I'll like it.
Tell me you pine for my smile.
Whisper you can't live without me,
I'll treasure the thought for a while,
But say that my writing's a nuisance,
My songs are a bit off key,
Reject my talent as worthless—
Then you'll make no headway with me!

—Catherine E. Berry

Handy Market List

Published Every

Three Months

STANDARD PERIODICALS—A

American Legion Magazine, 540 5th Ave., New York. (M) Out of market for fiction. Articles handled on assignment. Query: Joseph C. Keeley. High rates. Acc.

American Magazine, The (Crowell-Callier), 640 5th Ave., New York 19. (M-25) Short stories 3000-5000; complete novelettes, 20,000; short shorts; vignettes. Articles usually arranged for Robert Meskill, Fiction Ed. First class rates. Acc.

Argosy (Pepel), 205 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living, to 5000. novelettes, 10,000-15,000. Articles, 1500-5000, first-person adventure, personality, sports, science, medicine, living; features cartoons. Jerry Mason, Ed. Dir.; Rogers Terrill, Exec. Ed. Good rates. Acc.

Atlantic Monthly, 5 Arlington St., Boston 16. (M-50) Critical essays, human-interest articles, 6000-6000; sketches, short stories, 4000-10,000; verse; unusual personal experience; high literary standard. Edward Weiska. Good rates. Acc.

Buck Magazine, 818 W. Hancock Ave., Detroit 1. (M-free) Articles on places, people and events of interest to tourists. 500-600, with 3 or 4 good photos; fillers on interesting places, events, 200-300 words and photo. No cartoons, poetry, quizzes, fillers of the oddity type, first-person accounts of vacations or tours. E. W. Morrill. Acc. Supplementary rights released.

Callers (Crowell-Callier), 640 5th Ave., New York 19. (W-15) Short stories, 1200 to 5000; serials up to 64,000; articles on popular questions of the day 3500; fillers; cartoons; verse only rarely. Knox Burger, Fiction Ed. First class rates. Acc.

Commentary, 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious. Short stories, 2500-4000. Verse any length. Elliot E. Cohen, 3c. Acc.

Coronet, ed. address, 488 Madison Ave., New York 22. (M-25) Uses factual anecdote-packed articles under 5000; photos fillers; one-pagers; jokes. No fiction or poetry. Frits Bamberger. Good rates. Acc.; fillers. Pub.

Cosmopolitan Magazine (Hearst), 939 8th Ave., New York 19. (M-25) Outstanding short stories 4000-5000; short shorts 1000-2000; novelettes 10,000-20,000; serials 50,000-60,000; book-length novels, non-fiction features. Articles of cosmopolitan interest 2000-3000. Herbert R. Mayes. First-class rates. Acc.

Elle Magazine, 50 E. 42nd St., New York 17. (M-20) Articles to 3500; cartoons; mystery, outdoors, western fiction to 5000. Lee C. Hickey. \$400 up, for fiction. Acc.

Equire (Equire-Coronet), 488 Madison Ave., New York 22. (M-50) Sophisticated uncommercial articles, masculine viewpoint; essays, sketches, short stories, especially action, 2000, cartoons, cartoon ideas. David A. Smart. Buys according to quality and length. Needs satire. Acc.

Everybody's Digest (W. J. Smith, Pub. Corp.), 430 Lexington Ave., New York 17. (M-25) World events, politics, business, personalities, unique and human interest stories, humor, etc. 1800-2000. 80% digest, 20% new material. Theodore Irwin. Good rates. Acc.

Extension (The National Catholic Monthly), 1307 S. Wabash Ave., Chicago 5. (M-30) Short stories, 2000-6000; romance, adventure, detective, humorous, six installment serials, 5000; short shorts; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Eye: People and Pictures (Martin Goodman), 350 5th Ave., New York 1. (M-25) 2 or 3 articles a month, 1000-4000; strong human interest articles; profiles of vivid personalities; articles with personal application to the general reader; exposes of unusual situations in American life; sports material appealing to wide audience; photos with high human interest value. Dan Merrin. Good rates. Acc.

Ford Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated, travel, place, sport, or other articles, 1200-1500; shorts, photos, with Ford angle. 10c. Acc. Query: little buying at present.)



"I can't use it, but I'll buy it to help you out."

Fortune, 9 Rockefeller Plaza, New York 20. (M-1-25) Articles with industrial tie-up, 95% staff-written. Some source material purchased. C. D. Jackson, Publisher.

Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen. Good rates. Acc.

Here's HOW: The Magazine of Money Making Ideas, 1512 Jarvis Ave., Chicago 26. Feature material, with or without photos, rough sketches or diagrams, which fill desiderata "helps you get ahead by telling how." 1000-2000; fillers with profit angle; cartoons. Raymond E. Brandell. 3c up; \$10 cartoons; 10 days after Acc.

Holiday (Curtis Publishing Co.), Independence Sq., Philadelphia 5. (M-50) Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1600-5000; short stories, 2500-5000; good place background preferred. Ted Patrick. First class rates. Acc.

Hometown—The Rexall Magazine, 8480 Beverly Blvd., Los Angeles 48. (M-free from Rexall druggists) Fiction primarily of interest to the family, 1500-3200; some family service articles, 500-1500. Janet Blech \$50-\$100 for fiction, up to \$50 for articles. Acc.

Journal of Living, 1819 Broadway, New York 23. (M-25) Inspirational, philosophic and practical advice articles on longevity, nutrition, health, marriage, personal problems. Leonard M. Leonard, Ed.; Frances Goodnight, Features Ed. Excellent rates. Acc.

Kiwana Magazine, The, 630 N. Michigan Ave., Chicago. (M) Articles on national affairs and community problems, 1000-1800. Felix B. Streckmanns. \$35 for 1000 words; \$50-\$75 for 1600-1800. Acc.

Liberty, 270 Park Ave., New York 17. (M-25) (Mail is being refused; not a free-lance market.)

Maclean's, 481 University Ave., Toronto, Canada. (Semi-M-10) Short stories, love, romance, sea, mystery, industrial, war, adventure, outdoor, up to 6,000; serials, novelettes. Articles of general interest, including science, personalities, medicine, etc., 2500-4000; light verse, cartoons, quizzes, standbys, article, but is not essential. Ralph Allen, Ed. 4c up. Acc.

Mate (Goodman), 350 5th Ave., New York 1. (M-10) First-person adventure stories of all types; fiction about 3500 and 5000-6000; one-page features 500-700 with single illustration; photo illustrations; oddities. Noah Sarlat; Rates similar to Star.

Mr., 165 E. 35th St., New York 16. True adventure stories and adventure fiction, 2500. Arthur L. Gale. Varying rates. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D. C. (M-50) Official journal of National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates. Acc.

National Motorist, 216 Pine St., San Francisco 4. (M-15) Articles 1500-2000, with glossy photos, on people and places of the West, history, travel techniques, outdoor. James Donaldson 2c. Acc.; photos at varying rates.

National Police Gazette, 1500 Broadway, New York 19. Factual police stories, sports stories, to 1500; personality pieces on sports figures; short Washington items. Harold H. Roswell. 2c up. Pub.

New American Mercury, The, 32 E. 57th St., New York 22 Young men's opinion magazine; articles of interest to young men, quality stories; no verse. William B. Huie. 3c up. Acc.

New Liberty, Medical Arts Bldg., Guy & Sherbrooke Sts., Montreal, Canada. (M-10) Short-short stories, 800-1500, shorts 2000-3000. Articles on entertainment personalities, health, self-improvement, objectively treated. Keith Knowlton. Fiction, 2-5c; articles, 5-7c. Acc.

New Yorker, The, 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 2000; factual and biographical material up to 2500; cartoons, cartoon ideas; light verse. Good rates. Acc.

Pageant, 635 5th Ave., New York 17. (M-25) By assignment only.

Park-East, 220 E. 42nd St., New York. (M-25) Quality stories any length; 500-2500 articles of interest to New Yorkers. photos; fillers; verse; cartoons. A. C. Spectorsky. \$300 up. Acc.

PEN (Public Employees News), P. O. Box 2451, Denver 1 Colo. (M) Articles 500-2000; fiction 500-2000; verse maximum 20 lines; fillers 50-100; jokes, cartoons; photos. Material of general interest. Jan Greenlaw. 5c stories and articles; cartoons \$5-15; verse 50c line; photos up to \$10. Acc.

Practical Knowledge Monthly, 210 S. Clinton St., Chicago 6. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead; jokes, fillers, news items, photos. V. Peter Ferrara. Approx. 2c, photos 12-45. Acc.

Railroad Magazine (Popular), 205 E. 42nd St., New York 17. (M-35) Uses feature stories covering phases of railroad operation with comprehensive captions and blurbs; fact articles on same subjects, 3000-5000. Overstocked with fillers and poem. Good rates. Acc.

Reader's Digest, Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original fiction; fillers, shorts for "Life in These United States." Good rates. Acc.

Redbook (McCall), 230 Park Ave., New York 17. (M-25) Short stories, serials, complete novels, novelettes, feature articles, romance, domestic problems, emotions, appeals to men and women. Particular appeal to 18-35 age group. Material for "In Our Time" feature. Wade H. Nichols. First-class rates. Acc.

Reporter, The, 220 E. 42nd St., New York 17. (M-10-25) Social, economic, political reporting & interpretation, to 3500. Rarely uses short stories. Max Ascoli. 7c. Acc. & Pub.

Rotarian, The, 23 E. Wacker Drive, Chicago 1. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Little fiction used. Paul Tector. First-class rates. Acc.

Saga (Macdonald), 205 E. 42nd St., New York 17. (M-25) True adventure stories of the mind as well as of the physical type in all areas of interest to men, first person or third person; photos; true humor; fillers; cartoons. Length 100 to 18,000. David Dresner. 5c. Acc.

Author & Journalist

Saturday Evening Post, The (Curtis), Independence Sq., Philadelphia 5, (W-15) Articles on timely topics, 1000-2000; short stories 2500-5000; novelettes 10,000-15,000; serials 18,000 to 72,000; lyric and humorous verse; skits, cartoons, non-fiction fillers, to 400. Ben Hibbs. First-class rates, Acc. (Query on articles.)

Saturday Night, 73 Richmond St., W., Toronto, Canada. (W-10) Articles of Canadian interest up to 2000; light humorous articles, satire; verse; art work. B. K. Sandwell. 2c; photos \$3-45. Pub.

Sir (Volitant Pub. Corp.), 105 E. 35th St., New York 16 (M-25) Expose and general interest articles, 2000-3000. \$50 \$65, \$75, with \$5 each for photos; short stories of male interest 1000 or under, \$25-\$50; short fiction, 2000-3000, \$50, \$60, \$75 light or humorous or serious; actual, true experiences of men first-person, adventure, danger, 2000-3000, \$50, \$60, \$75; short sports articles, 1000-2000, \$50-\$60; fact fillers (no humor) Adrian R. Lopez. Pub.

Stag (Goodman), 350 9th Ave., New York 1. (B1-M) Chiefly first-person true adventure, pieces of all topics, 2000 words best length. Picture stories. Noah Sarlat. \$75-\$150 for articles; \$25-\$75 for 1-pagers; \$5-\$12 photos, Acc.

Standard, The (Montreal, P. Q., Canada. (W-15) Features of Canadian interest, short stories for family reading. Short shorts 1000-1500; stories, 2500-3000; articles, 1800-2500; fillers, 400 photos; cartoons; cartoon ideas. Query on photo features. A. O. Gilbert. 3c up, Acc.

St. Anthony Messenger (Franciscan Fathers), 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human interest features on prominent Catholic achievements and individuals; articles on current events, especially those having Catholic significance. 2000-2500, short stories on modern theme slanted for mature audiences, 2000-2500. Extra payment for photos. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Brown. O.P.M. 3c up, Acc.

This Week, 420 Lexington Ave., New York 17. (W-magazine section of 28 newspapers) Romance, mystery, adventure, humorous short stories, 1200-4000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, 1500-2500; interesting non-war shorts, 500-1000; fillers, cartoons, short family material; appealing animal photos. William I. Nichols. Good rates, Acc.

Times Magazine, The (New York, Times Sq., New York 18. (W) Articles, 1500-2500, and verse based on the news, topics relating to sports, nature, science, education, the world of fashion and of women's interest. Short articles 400-1200. Lester Markel. Sunday Ed. \$150-\$200 for full-size article.

Tomorrow, 11 E. 44th St., New York 17. (M-35) Forward-looking and unbiased articles of general interest: world affairs, economics, science, education, literature and the arts together with exceptional fiction, verse, and book reviews. Eileen J. Garrett. \$150 up, Acc.

Toronto Star Weekly, The (80 King St., W., Toronto, Canada. (W-10) Feature articles, Canadian appeal articles with news angle to 2000. Novels 40,000-65,000; serials 10,000-20,000; short stories 3000-5000; love-adventure, romance, 1, 1000 words; mystery, detective, etc.; photos; cartoons. Jeanette F. Finch. Article Ed. Gwen Cowley. Fict. Ed. 5c up, Acc.

Town and Country, 573 Madison Ave., New York 22. (M-75) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Small free-lance market. Varying rates, Acc.

True, The (The Magazine, Fairview Pl., Inc.), 67 W. 44th St., New York 18. (M-25) Factual stories of interest to men. 2000 up—average 5000-6000. Two-column fillers, 500-1000. One novel length (20,000) each issue. Ken W. Purdy. High rates, Acc.

Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 3000-7000; short stories and verse of high standard. Charlotte Kohler. Ed. Good rates, Pub.

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200, photos of out-of-doors, natural science, history, etc., Calif. Art. (U.S. Navy), New Mexico, and So. Colorado. Verse; cartoons. Phil Townsend Hanna. 5c, Acc.

Why (Modern Living Press), 17 E. 46th St., New York 17. Stories on emotional, personal, or optimistic subjects with help. Non-fiction, 1000-2000; stories, 2000-3000; fillers. Lawrence C. Goldsmith. 3c, Acc.

World Digest, 620 Lexington Ave., New York 16. (Q-25) Small market for articles, 1800-2000, on adventure, travel, the exotic. Ted Irwin. \$50-\$150. Query.

Your Life, Today's Guide to Desirable Living, 227 E. 44th St., New York 17. (M-25) Inspirational, helpful articles on living, 1200-2500; quizzes; brief games; fillers. Douglas Lorton. First-class rates, Acc.

Your Personality, 227 E. 44th St., New York 17. (Twice a year-25) Helpful articles on all phases of personality, 700-2500. Good rates, Acc.

STANDARD PERIODICALS—B

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, 2000-2500; short modern verse. Rev. R. C. Harinet, S.J. 2c, Acc. (Catholic.)

American Hebrew, The, 48 W. 48th St., New York. (W-15) Short stories, Jewish background, American scene 1200-1500. Florence Lindemann. \$25 per story, shortly after Pub.

American Post, P. O. Box 1149, New York. (Q) 300-word articles about profitable hobbies, how-to-do, home subsistence, inspiration; poems; no fiction and rarely photos. Leonard Nisson. 15c, Acc. (Reported slow in returning Mss.)

American Scholar, The (United Chapters of Phi Beta Kappa), 415 First Ave., New York 10. (Q-75) Articles on subjects of substantial general interest in clear and unpedantic language, 3000-3500; Hiram Haydn. 6c printed page, maximum \$25; verse, \$10-\$25; Acc.

American Swedish Monthly, The, 45 Rockefeller Plaza, New York 20. (M-25) Illustrated articles dealing with Sweden, relations between Sweden and U. S., or stories of prominent Americans of Swedish stock. 1000-2000. Howard Mings. 3c, photos \$3. Pub.

Americans Weekly (Hearst newspapers), 63 Vesey St., New York 7. Features with photos, best lengths 900 and 1800. George O'Neill. Moderate rates, Acc.

Audubon Magazine (National Audubon Society), 1000 Fifth Ave., New York 28. (B1-M-45) Prefer query for articles on birds, mammals, plants, insects, wildlife, conservation; wildlife and conservation of region or locality; biographical sketches

of living naturalists; how-to-do and personal experience on wildlife projects, 1500-2500. Photos. John K. Terres. \$15-\$75, photos \$3 (cover picture \$10), Acc.

Beaver, The, Hudson's Bay Co., Winnipeg, Canada. (Q-25) Articles on travel, exploration, trade, anthropology, natural history in the Canadian North, up to 2500, illustrative material. Clifford P. Wilson. 15c, Pub.

California Highway Patrolman, The, Box 551, Sacramento, Calif. (M-35) Journal of California Association of Highway Patrolmen. Articles on highway safety, 500-2500. W. Howard Jackson. 1c, Acc.

Camping Magazine, 705 Park Ave., Plainfield, N. J. (M-40) Brief articles, fillers, photos, cartoons, on subjects relating to organized camping. Howard P. Galloway. Ind.

Canadian Geographical Journal, 36 Elgin, Ottawa, Canada. (M-35) Illustrated geographical articles 1000-5000. Gordon M. Dalrym. 1c up, Acc.

Canadian National Magazine, 360 McGill St., Montreal, Canada. (M-10) Articles bearing on Canadian National Railway's activities and railway problems, to 1500. C. W. Higgins. Fair rates, Acc.

Chicago Jewish Forum, The, 82 W. Washington St., Chicago 2. (Q-15) Articles, short stories, 2000-5000; poetry, art work. Jewish subjects and minority problems only. Benjamin Weintraub. 15c, Acc.

Christian Century, The, 497 S. Dearborn St., Chicago 5. (W-15) Articles on international affairs, social, economic, welfare topics, 2000; verse. Paul Hutchinson. Fair rates, Pub.

Christian Science Monitor, The, 1 Norway St., Boston 15. (D-35) Articles, essays, for editorial and department pages, up to 1000; forum to 2000; editorials to 500; poems; jokes; fillers; photos. Erwin D. Canham. 5c inch, Acc.

Combat Forces Journal, 1115 17th St., N.W., Washington, D. C. (M-35) Illustrated reprints of works of works on military subjects. Col. Joseph I. Greene. 25c-3c, Pub.

Commonwealth, The, 386 4th Ave., New York 16. (W-15) Independent Catholic review. Timely articles on literature, art; public affairs, up to 3000. Edw. S. Skell. Webster. 1c, Acc.

Current History, 108-10 Walnut St., Philadelphia 6. (M-35) Objective analyses of political, social, or economic conditions; important documents. D. G. Redmond. 1c, Pub.

Desert News Magazine, 226 a line, Publishing Co., P. O. Box 1237, Salt Lake City 10, Utah. (W-15) Western articles, particularly those dealing with Utah, Wyoming, Colorado, Idaho, Nevada, New Mexico, Arizona, 1000 words; Western photos. Limericks, anecdotes, \$1-\$2.50. Olive Burr. 1c. Photos \$2.50, Pub.

Desert Magazine, The, Palm Desert, Calif. (M-35) Illustrated feature stories from the desert, 2000-3000; nature, geology, mining, archaeology, exploration, personalities, Indians, to 2500. (Overstocked with poetry.) Randall Henderson. 15c up, prose; photos, \$15-\$35, Acc.

Empire Magazine, Denver Post, 650 15th St., Denver 2, Colo. (W-10, with Sunday Denver Post) General interest features, 250-1500 on personality, outdoors, domestic, authentic history; short-story fiction to 1000; verse; to 100; photos; photos; features; cartoons. All material should have strong Western peg. Need photo-stories. Bill Hookawa. 15c, Acc.; \$1.50 for poems, \$5 minimum for fillers; \$3-\$4 for photos.

Eye, The Women's Magazine For Men, 780 Park Ave., New York 17. (M-25) (Not free-lance market.)

Fate Magazine (Clark Pub. Co.), 1144 Ashland Ave., Evanston, Ill. (Q-25) Mystery Articles under 3000 on psychic, unusual, unexplained happenings; fillers. Robert Webster. 1c, Acc.

Freeman, The, 240 Madison Ave., New York 16. (M-25) Political and cultural articles; poetry; fillers. John Chamberlain, Henry Hazlitt, Suzanne S. Follett. 1c, Acc.

Frontiers, 13th St. and Parkway, Philadelphia 3. (5-times-year-35) Natural history articles, 1800-2000; photos. Query. McCready Huston. 1c up, Pub.

Future, Arkla, Tulsa, Okla. (M-25) Published by U.S. Junior C. of C. Business success stories, adventure, sports, surveys, features. Age of average reader, 30.6 years. Photos; short-story fiction to 1000; pictures important. 1c-3c, Pub. Mostly staff written or contributed by members of Jr. Chamber of Commerce.

Grit, Williamsport 3, Pa. (W-10) Clean short stories, adventure, mystery, love, Western, etc., 2000-3000; serials, 1000 words; strange pictures, brief text; Americanisms and family subjects; personalities and articles of general interest, 300-800; short illustrated articles for women's and children's pages; poems. Kenneth D. Rhone. \$4 to \$8 per short story, 2c for articles, photos \$3, poems, \$1, Acc.

Hold-It, 41 W. 52nd St., New York 19. (Q-25) Non-fiction relating to modeling and fashion; top-flight model success stories; articles on animal models; authentic short items, including anecdotes by models and of models. Photos to illustrate and news photos of leading models. Robert B. Knight. Ind. (No recent report.)

Horn Book, 245 Boylston St., Boston 16, Mass. (B1-M) Articles on juvenile authors and illustrators. Bertha Mahony Miller. 2c, Pub.

Leatherneck, P. O. Box 1918, Washington 13, D. C. (M-25) Military, out-of-door and civilian articles about Marines, including Marine travel, adventure, humor, success, characters. J. A. Donovan. Col. U.S.M.C. 1c, Acc.

Link, The, General Commission on Chaplains, 122 Maryland Ave. N.E., Washington 2, D.C. (B1-M-25) Uses stories and articles of 800 to 3600 words on subjects of interest to men and women in the service and patients in hospital service (not combat); humorous, travel, hobby; cartoons. T. S. Rymer. Approx. 1c, 90 days prior to Pub.

Magazine Antiques, The, 40 E. 49th St., New York. (M-45) Authoritative articles representing new discovery, or a new point of view, or a new opinion, regarding some aspect of glass, china, metalware, furniture, etc., 1000-2500; Essays; news items; photos. Alice Winchester. 3c, Pub.; exclusive photos, paid for at cost.

Magazine Digest, 545 Fifth Ave., New York. (M-25) Fillers and jokes. Archer St. John. 5c, Acc.

Man's World (Lock Pub. Co.), 220 W. 42nd St., New York 18. Adventure fiction, articles, to 2500. \$50-\$100, Pub.

Man to Man (Volitant Pub. Corp.), 105 E. 35th St., New York 16. (M-25) Expose articles, sports, first-person adventure; short-short fiction. Limit 3000. W. W. Scott. 2c, Pub.

Marine Corps Gazette, The, Marine Corps Schools, Box 106, Quantico, Va. (M-30) Professional, military, Marine Corps, naval subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare. Major James A. Pounds, U.S.M.C. 2-3c, Pub.

WOMEN'S AND HOME MAGAZINES

American Baby, Inc., 100 Riverside Drive, New York 24. (M-35) For expectant mothers and mothers of babies under one year old. Uses in every issue an article by physician and other suitable articles not over 1000 words. No fiction. (Overstocked with verse.) No photos. **Beniah France, R.N.**, 15c. Pub.

American Home, The, 444 Madison Ave., New York 22. (M-25) Practical articles with human interest illustrations pertaining to home, interior decorating, building, gardening, food, homcraft's 800 to 2000. Mrs. Jean Austin. Varying rates. Acc.

Baby Post, 253 Main St., Huntington, L. I., N. Y. (M-25) Authoritative articles, 1000. on baby care, home features, and occasionally a short story of appeal to this particular field. verse. **Louise Cripps**, 2c-5c. Pub.

Baby Talk, 149 Madison Ave., New York 16. Experience articles mother-father-baby, 500-1000; fillers; verse. **Ruth Newburn Sedah**, 2c-5c. Acc.

Baby Time (Alford Pub. Co.), 424 Madison Ave., New York 17. (M-25) Articles and stories 500-750 of interest to new and expectant mothers; verse; photos. **Dorothy Ashton**, 45c per article. Acc. (Similar requirements for **Modern Baby** and **Toddy**; **Baby** published by the same firm.)

Better Homes & Gardens, 1716 Locust St., Des Moines 3 Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copious use of photos. Cartoons. Anecdotes and shorts, 45c. Pub.; articles, up to \$500. Acc.

Brides Magazine, 527 5th Ave., New York 17. (Q) Articles, 100-1500, covering fashions, furnishings and home decoration, etc., of interest to brides. **Helen E. Murphy**. Varying rates. Acc.

Californian, The, 1020 S. Main St., Los Angeles 15. (M-35) Articles pertaining to California, all types of fillers; photos. **J. R. Asherembo**. Varying rates. Acc. (No recent report.)

Canadian Home Journal, 73 Richmond St. W. Toronto, Ont. (M-10) SHORT STORIES to 5000; articles of interest to Canadian women, 2500. Good rates. Acc.

Canadian Homes & Gardens (Maclean-Hunter Pub. Co.), 481 University Ave., Toronto, Canada. (M-25) Illustrated how-to articles to 1000. \$25-450; \$3-45 per illustration. Acc. Address inquiries: **J. McKinley**.

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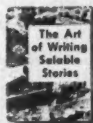
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Charm Magazine (S & S), 575 Madison Ave., New York 22. (M-25) Articles and short stories of interest to women who work, 1500-5000. Andree Vilas. Good rates, Acc.

Chaslelaine (Maclean), 481 University Ave., Toronto, Canada. (M-15) Short stories and serials; love married-life, parental problems, mystery, adventure, 3500-5000. Articles: Canadian interest, up to 2600, Acc.

Child Study, 132 E. 74th St., New York 21. (Q) Articles on child development, psychology, family relations, etc. Frances Ullmann. No pay.

Christian Home, The, 810 Broadway, Nashville, Tenn. (M-30) Articles 1000-3000 on family relationships, child guidance; stories 2500-3500, of interest to parents and teen-agers; verse, photos of family groups. Joy Bayless. Acc.

Christian Parent, 1223 Mulberry St., Highland, Ill. (M) Articles and short stories to 2000 with Christian home life and Christian child training themes; fillers; cartoons; photos. M. F. Simon. \$2.50 1000 words, Acc.

Everywoman's Magazine, 31 W. 47th St., New York 19. (M-5) Quality and formula stories; humor or helpful articles with subjective slant to 4000; short humor for "That Man Is Here" department; features on "unforgettable" women characters. Helen E. Greenwood. Fair rates, Acc.

Family Circle Magazine, 25 W. 45th St., New York 19. (M) Heavily departmentalized, almost wholly staff-written. Special sources for short stories. R. R. Endicott.

Family Digest, 544 N. Jefferson, Huntington, Ind. (M-30) Articles, 500-1500; short stories, 1000-2000, on family subjects. F. A. Fink. 1c-3c, Pub.

Family Herald & Weekly Star, 245 St. James St., W. Montreal, Que., Canada. (W-5) Stories 2000-4500, romance, adventure, mystery, etc., for rural family audience. H. Gordon Green. Fiction Ed. \$70, Acc.

Flower Grower, The, 70 E. 45th St., New York 17. (M-25) How-to-do articles by experienced home gardeners, and photographs on gardens and flowers; articles 1500, fillers 160-300. Theodore A. Weston. \$5-675 per article; 36 photos, Pub.

Garden and the Gardener's Chronicle, 432 4th Ave., New York 16. Garden experience reported accurately, 300-900; 1000 not longer features with charts and illustrations. 1c, Acc.

Glamour (Conde Nast), 420 Lexington Ave., New York 17. (M-25) Articles of interest to young business women, to 1500; no fiction or poetry. Elizabeth Penrose. \$50-8200, Acc.

Good Housekeeping (Hearst), 57th St. and 8th Ave., New York 19. (M-30) Short stories up to 15,000; short articles verse. Herbert R. Mayes. Excellent rates, Acc.

Harper's Bazaar, 572 Madison Ave., New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Mary Louise Aswell, Lit. Ed. Good rates, Acc.

Hearth and Home, Skelgas Div., Skelly Oil Co., P. O. Box 436, Kansas City 10, Mo. (BI-M) Articles on homemaking, food preparation, household aids, care of the home and family, hobbies, family, etc. 500-1500, of interest to rural and suburban families. Viola H. Ward. 2c, or \$15 for page with photos, \$25 for double page with photos, Pub.

Holland's The Magazine of the South, Dallas 2, Tex. (M-15) Success stories on home building and remodeling, interior decoration, gardening, community improvement in states in the South and Southwest. Authoritative how-to articles on home building problems and on child care and training. 3c up; \$5 up for photos, Acc. \$75 up for color transparencies for cover, Acc.

Home Desirable, The, 538 S. Michigan Ave., Chicago. Not in market for free-lance material.

Home Life, 161 8th Ave., N., Nashville 3, Tenn. (M-15) Short stories 1500-3000, and feature articles of interest to home and family groups. Christian viewpoint, 750-800; short poems of lyric quality, human interest, and beauty, occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. 2/3c per word, Acc.

Home and Garden (Conde Nast), 420 Lexington Ave., New York 17. (M-50) Home decoration, gardening, landscaping, building and remodeling, unusual travel and architectural articles. Albert Kornfeld. 1500-2000. Good rates, Acc.

House Beautiful (Hearst), 572 Madison Ave., New York. (M-50) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, home furnishings, etc. to 3000, with photos; fillers. Largely staff-written. Elizabeth Gordon. Pub.

Household, 912 Kansas Ave., Topeka, Kans. (M-15) Practical, descriptive, human interest articles on home building and remodeling, home furnishing, unusual community projects, family relations. Four-color and black-and-white photographic illustrations. (Query before submitting feature materials.) Short-story (4,000-6,000 words) per issue. Verse, preferably short and light. Nelson Antrim Crawford. Up to \$300 for full length stories and articles; verse \$1 a line; Acc.

Independent Woman, 1819 Broadway, New York 23. (M-15) Official publication of the National Federation of Business and Professional Women's Clubs. Considers only articles having

special interest or importance to women who earn their own livings; opportunities for and achievement of women in new fields, achievements of women in community service, current national and international issues, economic, social and political; treated from point of view of the woman who works. Also sketches on personal upgrading. 500-1800. Verse; photos; art work. Frances Mauls. \$10 to \$35, Acc.

Ladies Home Journal (Curtis), Independence Sq., Philadelphia 25. (M-25) Articles 2000-5000; short stories 4000-7500; serials, 50-70,000; novelettes 20-40,000; short lyric verse; fillers, cartoons. Bruce Gould, Beatrice Blackmar Gould. First-class rates, Acc.

Life Today, 444 Madison Ave., New York 22. (BI-M-25) Practical, inspirational articles, 500-2000, on marriage, love, divorce, family life in U. S., community problems. Sara Judson. 2c, Pub.

Living for Young Homemakers (S & S), 575 Madison Ave. New York 22. (M) Small market for short articles, 1000-1500, on how-to-do in home, garden, health, children, etc., sometimes with photos. Edith Braswell Evans. Varying rates, Acc.

Mademoiselle (S & S), 575 Madison Ave., New York 22. (M-35) Short stories and articles of interest to young women, age 18-30, 2500-3500. Cyrilly Abela. Acc.

Marriage Magazine, 237 E. 44th St., New York 17. Personal experience articles backed by research. Douglas E. Lorton. Good rates, Acc.

Mayfair (Maclean), 481 University Ave., Toronto, Canada. (M-25) Articles of Canadian interest on fashion, society, the 4's, sports; fillers; photos. 2c, Acc.

McCall's (McCall), 230 Park Ave., New York. (M-25) Serials, 4000; complete novels, 30-25,000; Novelettes, 10-12,000; short stories, 4000-7500; short shorts; articles Otis L. Wiese. First-class rates, Acc.

Modern Needlecraft-Knitting, 247 Park Ave., New York 17. (Q-35) Welcomes ideas on news regarding all phases of needlecraft. Margie Meehan. Acc., according to assignment or nature of material.

Mothers Home Life, 179 E. 2nd St., Winona, Minn. (M-5) Articles, 300-500; short stories 2500-2700; short verse. Dorothy Leicht. Fair rates, Acc.

My Baby (Shaw Pub. Inc.), 53 E. 34th St., New York. (M-25) Articles to 2000 and picture stories on child care, age brackets, infants to four years. Florence Smith Vincent. 1-c, Pub. (No recent report.)

National Home Monthly (Home Pub. Co.), 25 Richmond St., W. Toronto, Ont., Canada. (M-10) Short stories 1500-3000, articles of Canadian interest, personality, women issues, cartoons. J. E. Thomas. 3c, Acc.

National Parent-Teacher, The, 600 S. Michigan Blvd., Chicago 5. (M-15) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 1800; verse, 16-30 lines; photos. Eva H. Grant. 1 1/2c; photos \$1-6, Acc.

Parents' Magazine, 32 Vanderbilt Ave., New York 17. (M-25) Articles on family relationship, child care, feeding the family with menus and recipes, etc. 1800-2500. Mrs. Clara Savage Littlefield. Up to 1000 for articles; Acc.; shorts on childhood and teen-age problems \$2.50 each, Pub.

Popular Gardening, 141 E. 44th St., New York 17. (BI-M-50; M in 1951) Practical gardening articles, successful gardening by young home owners, 1000, with photos. Paul F. Freese. 3c, Pub.

Sunset (Lane Pub. Co.), 578 Sacramento St., San Francisco 11. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, western homes, western food, western crafts, how-to-do-it articles. Query. Walter L. Doty. Acc.

Today's Woman (Fawcett), 67 W. 44th, New York 18. (M-25) Fiction and facts of interest to the young housewife 20-35 years of age. Articles 3000 or less; fiction, 1000-7000. Geraldine Rhoads, Ed.; Harold Baron, Non-fiction Ed.; Eleanor Stierhem, Fiction Ed. Excellent rates, Acc.

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Western Family, 1300 N. Wilton Pl., Hollywood 28. (Semi-M) All types of interesting, readable fiction to 2500; short shorts and well-illustrated articles of interest to the homemaker, to 1000; two-part serials; verse; fillers; cartoons. Franc Patricia Dillon. 3c-5c. Acc. Buys all rights.

Woman, The, 426 Lexington Ave., New York 17. (M-25) Sound, informative fact articles, 2000, of interest to women, with illustrative anecdotes, preferably written in narrative style. Theodore Irwin, Ed. Dir.; Madalynne Reuter, Ex. Ed. Good rates. Acc.

Woman's Day, 19 W. 44th St., New York 18. (M-5) Serious and humorous articles, 1800-2000; inspirational; how-to; fillers, human interest and humorous type fiction, 2500-5000. Mabel Hill; Souvaine, Ed.; Betty Finnlin, Fict. Ed. Acc., no set rate.

Woman's Home Companion (Crowell-Collier), 640 5th Ave., New York 10. (M-10) Women's and household interest. Articles, 2000-3000; short stories to 10,000; novelettes 10,000; short novels to 25,000; serials to 60,000. Wm. A. H. Birnie, Ed.; Elliott Schryver, Fict. Ed. First-class rates. Acc.

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Blue Book (McCall), 230 Park Ave., New York 17. (M-25) Mystery, humor, and adventure short stories, novelettes; book length novels. Articles: Masculine slant. Donald Kennicott. Good rates, Acc.
Jungle Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Adventure short stories, the African jungles. Jack O'Sullivan. 1c up, Acc. Buying little.
Short Stories, 9 Rockefeller Plaza, New York 20. (M-25) Adventure, mystery, action short stories up to 6000; novelettes 10,000-25,000; illustrations 20-500. Dorothy McIlwraith. Good rates, Acc.

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Sky Fighters (Thrilling), 10 E. 40th St., New York 18. (Q-15) Air action stories in any branch of aviation 3000-6000; novelettes 8000-10,000; novels 15,000. David X. Manners. 1c up, Acc. Overstocked.

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Black Mask (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Detective and mystery short stories with emphasis on woman interest 1500-5000, and novelettes to 9000-12,000. Harry Widmer. 1c up, Acc.
Detective Fiction (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Suspense and crime-adventure stories with strong woman interest, emphasis on characterization. All lengths from 1000 to 12,000. Harry Widmer. Ed. 1c up, Acc.
Detective Tales (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Emotional short stories, crime background, up to 5000; detective-mystery-menace novelettes 8000. Michael Tilden, Mng. Ed.; Everett H. Ortner, Ed. Good rates, Acc.
Dime Detective (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Mystery and action with emphasis on character and woman interest; short stories 1500-4000; novelettes 10-12,000. Harry Widmer. 1c up, Acc.
Ellery Queen's Mystery Magazine (Spivak), 570 Lexington Ave., New York 22. (M-25) Stories of detection, and/or crime, and/or mystery. No supernatural stories per se, although if a legitimate mystery, crime, or detective short story has supernatural or horror elements, O.K. Cartoons. No taboos. No angles editorially. "Ellery Queen..." \$200 up for average length original short story. Acc. Uses reprints, \$75 up.
Famous Detective Stories (Columbia Publications, Inc.-Double Action Group), 241 Church St., New York 13. (Q-25) Detective fiction stressing plot and characterization. Robt. W. Lowndes. 1c up, Acc.

F.B.I. Detective Stories (All Fiction Field—Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Action stories of Federal agents in all branches of the government with emphasis on plot. All lengths from 1000-12,000. Harry Widmer. 1c up, Acc.
Fiction Detective (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Every kind of detective, mystery and crime-adventure story with emphasis on woman interest. All lengths from 1000-12,000. Harry Widmer. 1c up, Acc.
Five Detective News (Thrilling), 10 E. 40th St., New York 18. (Bi-M-25) Reprints of novels not before used in magazines; small market for stories to 5000. David X. Manners. 1c up, Acc.

Giant Detective Magazine (Thrilling), 10 E. 40th St., New York 18. (Bi-M-25) Detective and mystery stories, 1000-60,000. Well-written, cleverly handled crime problems. David X. Manners. Ed. Dir. Good rates, Acc.
G-Men Detective (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Glamorous, fast-action G-Men short stories 1000-5000; novelettes 7000-8000; 50,000-word G-Man novel by arrangement. David X. Manners. 1c up, Acc.

New Detective (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Detective action stories to 6000; novelettes to 12,000. Eljer Jakobson. Good rates, Acc.
Phantom Detective, The (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Fast-action detective, crime short stories 1000-

1000. Book-length novels by arrangement. Charles S. Strong. Popular Detective (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Detective short stories, 1000-5000; novelettes, 7000-10,000. David X. Manners. 1c up, Acc.
Scarab (Black Horse Press), 104 8th Ave., New York 11. (Bi-M-25) Well-paced, realistic detective novelettes, 18,000-30,000. Harry William Rosen. 1 1/2c up, Acc.
Smashing Detective Stories (Columbia Publications, Inc.), 241 Church St., New York 13. (Q-25) Same as Famous Detective Stories.

Thrilling Detective (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Action-detective short stories 1000-5000; novelettes 7000-10,000; novels 15-20,000. Charles S. Strong. 1c up, Acc.
Top Detective Annual (Thrilling), 10 E. 40th St., New York 18. (Ann-25) David X. Manners. 1c up, Acc.
Triple Detective (Thrilling), 10 E. 40th St., New York 18. (Q-25) Three published detective novels by well-known writers, detective short stories to 5000. David X. Manners. 1c up, Acc. for shorts; novels by arrangement.

Two Complete Detective Books (Fiction House), 130 W. 42nd St., New York 18. (Bi-M-25) Reprint only.
Two Detective Mystery Novels (Thrilling), 10 E. 40th St., New York 18. (Q-25) Book reprints; also few stories 1000-6000. Charles N. Heckelman. 1c up, Acc.

WESTERN MALE INTEREST

Action Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Fast stories of the West with good woman interest: 3000-15,000; 1500, on occasion. Not buying at present. Jerome Blosky. 1c up, Acc.

Best Western Magazine (Stadium), 350 5th Ave., New York 1. (Bi-M-25) Same requirements as Western Novels and Short Stories.

Big Book Western (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) A few short stories 5000. Western novelettes 10,000; novels 12,000. Western fact articles to 900. Michael Tilden, Mng. Ed.; George Murphy, Ed. 1c up, Acc.

Complete Western Book Magazine (Stadium), 350 5th Ave., New York 1. (Bi-M-25) Western novels to 20,000. Robert O. Erisman. 1c up, Acc.

Dime Western Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Vigorous, human Western short stories 2000-

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5000; novelettes 9000-10,000; novels 15,000; emotional interest, realistic characterization. Michael Tilden, Mng. Ed.; George Murphy, Ed. Good rates. Acc.

Double Action Western (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Bi-M-30) Short stories 2000-5000; novels 15-20,000 (rates by agreement). Robert W. Lowndes. 1c. Acc.

Exciting Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Western action-packed short stories 1000-5000; novelettes 7000-10,000. Ned Collier. 1c up. Acc.

Famous Western (Columbia Publications, Inc.), 241 Church St., New York 13. (Bi-M-30) Overstocked on novelettes. Uses short stories to 5,000; articles to 2,000. Stress characterization and adult motivation. Robert W. Lowndes. 1½-1c. Acc.

Fifteen Western Tales (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Novelettes to 13,000; shorts, preferably with an unusual twist, to 6000. Eiler Jakobson. 1c up. Acc.

Five Western Novels (Thrilling), 10 E. 40th St., New York 16. Reprint; small market for fresh story material. Ned Collier. 1c. Acc.

44 Western (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Western short stories 4000-5000; novelettes 9000-15,000. Michael Tilden, Mng. Ed.; Everett H. Ortner, Ed. 1c. Acc.

Frontier Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Western historical short stories 2500-9500; novelettes 10,000-15,000; articles of covered-wagon days. Jack O'Sullivan. 1c up. Acc.

Giant Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Western stories 1000-50,000. Well written cleverly done narratives of the Old West. Samuel Mines. Good rates. Acc.

Hopalong Cassidy's Western Magazine (Thrilling), 10 E. 40th St., New York 16. Shorts 5000 and under. Samuel Mines. 1c up. Acc.

Lariat Story Magazine (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Fast-moving, colorful action stories, ranch-and-trail locale, good woman interest. Not buying at present. Jack O'Sullivan. 1c up. Acc.

Masked Rider Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Uses a 25,000-word lead novel featuring the Masked Rider, written by assignment; an 8000-word novelette, several short stories not over 6000. Distinctly Old West, with no modern touches. Ned Collier. 1c up. Acc.

Max Brand's Western (New Publications), 205 E. 42nd St., New York 17. (Bi-M-25) Adult, well-written stories of the Old Frontier with emphasis on characterization. Shorts 1000 to 4000; novelettes 8000 to 12,000. Harry Widmer, Ed. 1c up. Acc.

New Western (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Colorful Western action stories; shorts to 5000; novels and novelettes 8-12,000. Michael Tilden, Mng. Ed.; George Murphy, Ed. 1c up. Acc.

Northwest (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Fast moving, action adventure stories of the Northwest. Alaska, Yukon, Canada, the Arctic, embracing these subjects: timber, fur trapping, gold, silver mining, fishing, whaling, mounted police escapades. Mountain interest rampant in novels and novelettes. 3-25,000. Jack O'Sullivan. 1c up. Acc.

Pecos Kid Western (Recreational Reading, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Novel by special arrangement; vigorous Western short stories up to 5000; short novelette 8 to 10,000. A few short factual fillers about 600. Michael Tilden. Mng. Ed.; Mory Kias. Ed. 1c up. Acc.

Popular Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) One 10,000-word novelette on free-lance market; 10,000-word Sheriff Blue Steele story on assignment; short stories to 5000. Samuel Mines. 1c up. Acc.

Rancho Riders Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Book-length novels on assignment; short stories 1000-6000; novelettes 7500-10,000. Ned Collier. 1c. Acc.

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Real Western Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York. (B-M-25) Same requirements as Famous Westerns.

Kid Westerns (Thrilling), 10 E. 40th St., New York 16. (B-M-20) Book-length novel on assignment. Pioneer and frontier short stories 1-5000. Samuel Mines. 1c up. Acc.

Star Western Magazine (Popular), 205 E. 42nd St., New York 17. (B-M-25) Dramatic, emotional, colorful stories of the Old West, heavy girl interest, to 15,000. Michael Tilden, Mng. Ed., George Murphy, Ed. 1c up. Acc.

10 Story Western (Popular), 205 E. 42nd St., New York 17. (B-M-25) Dramatic human-interest Western short stories up to 4000; novelettes 9-11,000. Harry Widmer. 1c up. Acc.

Texas Rangers (Thrilling), 10 E. 40th St., New York 16. (M-15) Fast-moving, action-packed short stories, Western lawman's viewpoint, 1000-5000. Book-length novel by arrangement. Samuel Mines. 1c up. Acc.

Thrilling Ranch Stories (Thrilling), 10 E. 40th St., New York 16. (B-M-25) Action Western short stories, novelettes, 1000-10,000, novels 20,000; masculine, girl interest. Fanny Ellsworth. 1c up. Acc.

Thrilling Western (Thrilling), 10 E. 40th St., New York 16. (B-M-25) Action-packed thrilling Western short stories, 1000-5000; novelettes 8000-10,000. Slight girl interest permissible. Samuel Mines. 1c up. Acc.

Triple Western (Thrilling), 10 E. 40th St., New York 16. (B-M-25) Western short stories to 5000; three published novels by well-known Western writers. Ned Collier. 1c up for shorts, by arrangement for novels. Acc.

Two Western (Fiction House), 130 W. 42nd St., New York 18. New MSS. or MSS. which have appeared in book form, 50,000-60,000. Jack O'Sullivan.

Two Western Action Books (Fiction House), 130 W. 42nd St., New York 18. Novels of Western action and romance, 40,000-60,000. Jack O'Sullivan. 1c. Acc.

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West (Thrilling), 10 E. 40th St., New York 16. (B-M-20) Book length novels 25,000; short stories 1000-5000; novelettes 7500-10,000. Ned Collier. 1c. Acc.

Western Action (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York. (Q-25) Same requirements as Double Action Westerns.

Western Novels & Short Stories (Stadium), 350 5th Ave., New York 1. (B-M-25) Short stories 1000-6000; novels to 20,000. Robert O. Erisman. 1c up. Acc.

Western Short Stories (Stadium), 350 5th Ave., New York 1. (B-M-25) Stories 1000-9000. Robert O. Erisman. 1c up. Acc.

Western Story Roundup (New Publication—Popular), 205 E. 42nd St., New York 17. (B-M-25) Novelettes to 10,000; shorts. Period stories stressing masculine action, adult slant. Mary Onedinger. 1c up. Acc.

Zane Grey's Western Magazine, Racine, Wisc. (M-25) Articles on Old West, frontier era, 1000-5000; Old West short stories to 2500, short stories to 7500, very occasionally to 10,000; verse of the old or timeless West, 40-line max.; short fact items, fillers of the Old West, 100-500; cartoons. Vigorous, honest, authentic fiction, stressing both action and character; colorful Old West background; 1800-1900 setting best. Don Ward. Stories, 2c up; articles, 2c; verse 50c line; fillers, \$3-810; cartoons, \$25, Acc. First serial rights only on stories and articles.

SPORTS

All-American Football Magazine (Fiction House), 130 W. 42nd St., New York 18. (B-M-20) Short stories 3-700; novelettes 10-16,000; novels 17-25,000. Prefers story with collegiate background; girl interest welcome in novels and novelettes. Jack O'Sullivan. 1c up. Acc.

All Sports (Columbia Publications, Inc.), 241 Church St., New York 15. (B-M-20) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 1c-1c. Acc.

Baseball Stars (Fiction House), 130 W. 42nd St., New York 18. (Twice yearly-20) Short stories, 3000-7000; novelettes, 8000-18,000. All with baseball theme. Jack O'Sullivan. 1½c up. Acc.

Best Sports (Stadium), 350 5th Ave., New York 1. (B-M-20) All lengths to 20,000. Robert O. Erisman. 1c up. Acc.

Complete Sports (Stadium), 350 5th Ave., New York 1. (B-M-25) All lengths to 20,000. Robert O. Erisman. 1c up. Acc.

Exciting Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. 1c. Acc.

Exciting Football (Thrilling), 10 E. 40th St., New York 16. (Ann-25) 20,000-word lead novel, 10,000-word novelettes; several shorts not over 6000, covering amateur, professional, collegiate, etc. football. James B. Hendryx, Jr. 1c. Acc.

Fifteen Sports Stories (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (B-M-25) Headline sports stories of today to 5500; novelettes to 12,000. Submit 3-4 mos. ahead of season. Kjler Jakobson. 1c up.

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5 Sports Classics (Thrilling), 10 E. 40th St., New York 16 (Q-25) James B. Hendryx, Jr. 1c, Acc.

Football Action (Fiction House), 130 W. 42nd St., New York 18. Same as for All-American Football Magazine.

Football Stories (Fiction House), 130 W. 42nd St., New York 18. Same as for All-American Football Magazine.

New Sports (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories of headline sports, slanted directly in the sports field—shorts 5000-6000; novelettes 10,000-15,000. Submit 3 months ahead of season. Some fact articles by sports celebrities. Eljer Jakobsson. 1c, Acc.

Popular Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. 1c, Acc.

Popular Football (Thrilling), 10 E. 40th St., New York 16. (Ann-25) 30,000-word lead novel; novelettes 8000-12,000; shorts to 6000. James B. Hendryx, Jr. 1c up, Acc.

Popular Sports (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) 25,000-word lead novel and about baseball or football only; several short stories not over 5000; novelettes 8000-12,000. James B. Hendryx, Jr. 1c up, Acc.

Sport (Macfadden), 205 E. 42nd St., New York 17. (M-25) Human-interest personality features about headline stars in such sports as basketball, football, baseball, boxing, hockey, etc. Query with outline. Stories 2000-3000 words, minimum payment \$200; short gossip items for SPORtalk at \$5 and \$10, Acc. Albert R. Perkins.

Sports Fiction (Columbia Pub. Inc.), 241 Church St., New York 13. (Bi-M-26) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 1/2-1c, Acc.

Sports Novels (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories of headline sports, slanted directly in the sports field. Shorts 5000-6500; novelettes 10-15,000. Stories should be submitted three months ahead of season. Occasional by-line fact articles by sport celebrities. Eljer Jakobsson. 1c up, Acc.

Sports Winners (Columbia), 241 Church St., New York 13. (Q-25) Same requirements as Super Sports. Robert W. Lowndes. 1/2-1c, Acc.

Super Sports (Columbia Pub. Inc.), 241 Church St., New York 13. (Bi-M-26) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 1/2-1c, Acc.

Thrilling Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. 1c, Acc.

Thrilling Football (Thrilling), 10 E. 40th St., New York 16. (Ann-25) Gridiron stories, woman interest allowed. Shorts: 1000-5000; novelettes 8000-10,000. James B. Hendryx, Jr. 1c up, Acc.

Thrilling Sports (Thrilling), 10 E. 40th St., New York 16 (Q-20) Three 8-10,000-word novelettes; several shorts under 5000. All types of sports stories wanted; odd sports especially desirable. James B. Hendryx, Jr. 1c up, Acc.

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Weird Tale, 9 Rockefeller Plaza, New York 20. (Bi-M-25) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwraith. 1c, verse 25c line, Pub.

SCIENCE FICTION-FANTASY

Amazing Stories (Ziff-Davis), 366 Madison Ave., New York 17. (M-25) Science-fiction short stories 2000-10,000; novels 10-30,000. Howard Browne. 1/4c-3c, Acc.

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Attouning Science Fiction (S & S), 304 E. 45th St., New York 17. (M-25) Science short stories up to 8000, novelettes.

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Avon Science-Fiction Reader (Avon), 575 Madison Ave., New York 27. (Bi-M) Science-fiction stories. A reprint anthology series; no market for original mss. Donald A. Wolheim. Second serial rights only; payment by arrangement.

Famous Fantastic Mysteries (All Fiction Field-Publishing), 205 E. 42nd St., New York 17. (Bi-M-25) Weird, science fiction, fantastic, fantastic-adventure short stories, 3000-10,000; novelettes 0-20,000; verse. Mary Onaederger. 1c, Acc. (Will consider new features.)

Fantastic Adventures (Ziff-Davis), 366 Madison Ave., New York 17. (M-25) Pseudo-scientific short stories 2000-10,000, novels to 30,000; cartoons. Definite air of fantasy, not straight science. Howard Browne. 1/4c-3c, Acc.

Fantastic Novels (New Publications, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Same as Famous Fantastic Mysteries.

Fantastic Story Quarterly (Thrilling), 10 E. 40th St., New York 16. (Q) Chiefly reprint, but small market for original fantasy fiction up to 10,000. Sam Merwin, Jr. 1c, Acc.

Fantasy and Science Fiction (Spivak), 570 Lexington Ave., New York 22. (Bi-M) Science-fiction and fantasy, 1000-12,000. About 40% reprint. Send MSS to editorial address, 2643 Dana St., Berkeley 4, Calif. Anthony Boucher and J. Francis McCoombe. 2c up, Acc.

Fantasy Book (Fantasy Pub. Co.), 8318-20 Avalon Blvd., Los Angeles 3. Varied lengths, including serials; about 50-50 on science fiction and fantasy; poems. Garret Ford. Information on rates to be secured. (Out of market temporarily.)

Future (Columbia Publications, Inc.), 241 Church St., New York 13. Science fiction stories of all types, excluding fantasy. Novelettes 8000-12,000; stories to 5000. Robert Lowndes. 1/2-1c, Acc.

Galaxy, 505 E. 14th St., New York 9. 3-part serials, 60-90,000; novelettes, 1500-15,000; stories to 8500; occasional general interest article to 35,000, exclusively science-fiction slant. H. L. Gold. \$100 up, Acc.

Imagination, 1426 Fowler Ave., Evanston, Ill. (Bi-M-35) (Editorial address for mss.: P.O. Box 230, Evanston, Ill.) Science-fiction, fantasy and sci-fair stories in those categories, 2000-30,000. Stories need human interest—now, in the past, or in the future—with problems that reader can understand and sympathize with. William L. Hamling. 1-3c, Acc.

Marvel Science (Stadium), 336 5th Ave., New York 1. (Q) Science fiction. All lengths to 18,000. Robert O. Erisman. 1c up, Acc.

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Planet Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Imaginative short stories, novelettes, of future worlds, 4000-15,000. Good adventure feel. Must contain good planetary or futuristic atmosphere. Jerome Bixby. 1c up, Acc.

Startling Stories (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Book-length science-fiction novels, short stories. Sam Merwin, Jr. 1c up, Acc.

Super Science (Fictioneers, Inc.), 305 E. 42nd St., New York 17. (Bi-M-25) Science fiction novels, novelettes up to 15,000; shorts up to 6000. No fantasy or supernatural background. Eljer Jakobsson. 1c up, Acc.

Ten-Story Fantasy (Avon), 575 Madison Ave., New York 27. (Bi-M) Fantasy, weird, science-fiction, 1200-10,000; no articles. Donald A. Wolheim. 1c, Acc.

Thrilling Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Pseudo-scientific adventure stories to 10,000, short pseudo-science novels 15-20,000. Sam Merwin, Jr. 1c up, Acc.

Two Complete Science-Adventure Books, 130 W. 42nd St., New York 18. (Q) Reprint of science-fiction novels and short novels. Jerome Bixby. 1c, Acc.

WESTERN LOVE FICTION

Golden West Romances (Thrilling), 10 E. 40th St., New York 16. Western action and romance 3000-15,000; man or woman viewpoint. Fanny Ellsworth. 1c up, Acc.

Golden West Romances (Thrilling), 10 E. 40th St., New York 16. (Bi-M-15) Western love short stories to 5000; novelettes 6000; novels 14,000; 4-part serials to 32,000; well-authenticated fact material to 2500. Fanny Ellsworth. 1c up, Acc.

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Rangeland Love Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories 2000-4000; novelettes 8000-12,000. Woman's viewpoint preferred. Harry Widmer. 1c up. Acc.

Rangeland Romances (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Emotional love short stories, Old West, woman's viewpoint; shorts 2000-4000; novelettes 8000-10,000. Harry Widmer. 1c. Acc.

Real Western Romances (Columbia Pub. Inc.), 241 Church St., New York 13. (Q-25) Action stories of the Old West, with strong romantic element. Stress color and characterization. Short stories to 5000; novelettes 8000 to 12,000. Robt. W. Lowndes. 1s-1c. Acc.

Romance Western Roundup (New Publications, Inc.), 205 E. 42nd St., New York 17; 1847 So. Kellton Ave., Los Angeles 23. (Bi-M-25) Modern Western love stories 3000-10,000; verse. Irma Kalish. 1c up. Acc.

Western Rodeo Romances (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Western action stories, cowboy viewpoint girl-interest yarns with rodeo background, 1000-10,000. Fanny Ellisworth. 1c up. Acc.

ROMANTIC LOVE

All-Story Love Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Publishes one strong, dramatic novelette, which must be motivated by love, but can combine elements of mystery with the love story. Short stories, 7000-8000. Some verse. Short stories in special demand. Louise Hauser. 1c. Acc.

Exciting Love (Thrilling), 10 E. 40th St., New York 16. (Q-25) Lead novel, 25,000; short stories 1000-6000. Alex Samanin. 1c. Acc.

Fifteen Love Stories (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic love stories. Novelettes up to 10,000; shorts 3,500 to 5,000. Peggy Graves. 1c min., Acc.

Gay Love Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Bi-M-20) Third person love short stories. Marie A. Park. 1s-1c. Acc.

Ideal Love Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Q-25) Third person love short stories. Marie A. Park. 1s-1c. Acc.

Love Book Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Glamorous, dramatic love stories, 3000-7000; novelettes 10,000; little verse. Louise Hauser. 1c up. Acc.

Love Fiction (Ace Mag.), 22 W. 47th St., New York 19. (Bi-M-15) Plausible, well-written love short stories 2000-6500, strongly dramatic novelettes 7000-10,000. Romantic verse and articles. Rose Wynn. 1c up, verse 50c line. Acc. Not buying at present.

Love Novels (Aut-Publishing Inc.—regular), 205 E. 42nd St., New York 17. (Bi-M-25) Glamorous modern love stories; shorts up to 5000; novelettes to 18,000. Mary Gnaedinger. 1c up. Acc.

Love Short Stories (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic fiction, 3000-10,000; some verse. Louise Hauser. 1c min., Acc.

New Love (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Realistic love stories, shorts 4500-5000; novelettes 7-10,000. Peggy Graves. 1c up. Acc.

Popular Love (Thrilling), 10 E. 40th St., New York 16. (Q-25) Book-length girl angle love novels; will look at detailed synopsis. Around 25,000; shorts 1000-6000. Alex Samanin. 1c up. Acc.

Romance (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic stories with emphasis on character; occasionally first person, 3500-8000; novelettes 10,000; 24-line verse. Peggy Graves. 1c up. Acc.

Thrilling Love Magazine (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Love short stories 1000-6000; novelettes 8000-10,000; novels 15,000; girl's viewpoint. Alex Samanin. 1c up. Acc.

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Today's Love Stories (Columbia Pub., Inc.), 241 Church St., New York 13. (Bi-M-20) Short stories with strong love interest 1000-4500; verse with love theme, 4-12 lines. Marie A. Park. 1s-1c. Acc.

TRUE CONFESSION

Actual Romances (Magazine Management Co.), 350 5th Ave., New York 1. (Q-25) First-person stories. Dan Merrin.

I Confess (Magazine Management Co.), 350 5th Ave., New York 1. (Q-25) First-person stories. Dan Merrin.

Intimate Romances (Romance Pub. Co.), 295 Madison Ave., New York 17. (M-15) First-person stories of serious love conflict or problem situations with realistic, everyday characters 5000-8000; novels, 10,000-15,000. Florence J. Schetty. 3c up. Acc. (Report in 4 weeks.)

Life Romances (Magazine Management Co.), 350 5th Ave., New York 1. (Q-15) First-person stories. Bessie Little.

Modern Romances (Dell), 261 5th Ave., New York 16. (M-15) First-person real-life short stories 5000-8000; novelettes 9-12,000; book lengths 15-20,000; frequent contests for cash prizes. Also, short articles, 425-2000, dealing with parenthood, young mothers with small children, pregnancy, postnatal health and beauty problems. Articles carry by-line. Hazel L. Berge. 4c. Acc. (\$10,000 MBS contest opened Dec. 15, 1950.)

My Romance (Magazine Management Co.), 350 5th Ave., New York 1. (Q-15) First-person stories. Dan Merrin.

Personal Romances (Ideal), 295 Madison Ave., New York 17. (M-15) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 1500-5000. Mrs. May C. Kelley. 3c and up. Acc.

Real Romances (Hillman), 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes 10-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c. Acc.

Real Story (Hillman), 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes 10-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c. Acc.

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Author & Journalist

Revealing Romances (Ace Magz.), 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories, 2500-6000; novelettes, 10,000; young courtship and marriage problems; fillers, 300-1000; romantic verse. Rose Wyn. 3c up, verse 50c line. Acc.

Secrets (Ace Magz.), 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories from real life. Shorts 3000-6000, novelettes 10,000; articles on marriage, courtship, personality to 1000; romantic verse to 30 lines. Rose Wyn. 3c up, verse 50c line. Acc.

Tan Confessions, 1820 S. Michigan Ave., Chicago 16. (M-25) Confession love and romance, Negro characters, 3000-5000. John H. Johnson. 15c up. Acc. (No recent report.)

True Confession (Fawcett), 67 W. 44th St., New York 18. (M-15) First-person stories reflecting life today, and based on problems of young love, romance, marriage, 3000 to 6000; novelettes to 10,000; by-lined, autobiographical stories, 2000-4000, and first-person fact articles on problems of modern living. Inspirational, self help; poetry to 16 lines. Walter R. Schmidt. 8d., Exc. C. Lange. Exc. Ed. Good rates. Acc.

True Experience (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person true stories of emotional experiences in the lives of women. Byline of principal woman and actual pictures of persons required. Can use full reports or finished pictures. Ann Daggett. Payment to byliner, \$35-450; to reporter, \$50-8100; to writer, \$50-3300, according to editorial impact and length of story. Acc.

True Love Stories (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person stories. Brief stories, 1500 words, \$150; 3,500 words, \$175; 5000-6000 words, \$250; 12,000-14,000 words, \$450. Hope Stuart. Acc.

True Romance (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; novelettes 10,000 short shorts 3000. Hilda Wright. Short stories \$275; novelette \$450; short shorts \$175. Acc.

True Story (Macfadden), 205 E. 42nd St., New York 17. (M-10) First-person short stories to 7000; novelettes 9000; book-lengths 11,000. 2-part. C. Lange. 7-10,000. Ernest Hayes. Helen Littauer. Surprise-ending short-stories \$100; short stories \$250-\$300; novelettes \$400-\$450; double-lengths \$600-\$700; serials \$500 per installment. Acc.

TRUE DETECTIVE

All True Fact Crime Cases, 114 E. 32nd St., New York 16. See Police Detective for requirements. Ruth Beck.

Best True Fact, 114 E. 32nd St., New York 16. Confession-type material and fresh fact stories with a little less emphasis on the sensational than required by *Women in Crime* and *Smash Detective*. Ruth Beck. Rates by arrangement. Acc.

Complete Detective Cases (Postal Publications, Inc.), 350 6th Ave., New York 1. (Q) Fact articles on crime cases with mystery and good detective work. 1500-5000. Official by-lines preferred. Robert E. Leves. 3c up; photos \$3. Acc.

Crime Detective (Hillman), 535 5th Ave., New York 17. (M) Fact detective stories, current, human emotion, 5000; pictures dealing with crime. Hugh Layne. 25c up; photos \$5. Acc.

Daring Detective (Fawcett), 67 W. 44th St., New York 18. (Bi-M-25) Fact detective stories 5000-6500; short pieces on crime 300-1000. Joseph Piazza. Stories, 3c up; shorts 5c. Acc; photos \$5 each. Pub.

Detective: The Magazine of True Crime Cases, 570 Lexington Ave., New York 22. True-crime pieces, 2500-7500, no emphasis on gore or sensationalism; some reprint material used. Edward D. Radin. 3c up. Acc.; reprints at lower rate.

Famous Police Cases, 105 E. 38th St., New York. (Bi-M-25) Fact detective stories and pictures. Everett Meyers. 3c. Pub.

Front Page Detective (Dell), 361 5th Ave., New York 16. (M-15) True stories of detective investigations, preferably under official by-lines; strong mystery element necessary, 1000-5000. James Stewart-Gordon. 3c to 4c; photos \$5. Acc.

Headquarters Detective (Hillman), 535 5th Ave., New York 17. Illustrated current crime stories, 5000. Hugh Layne. 25c up, photos \$5. Acc.

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Homicide Detective, 10 W. 44th St., New York 18. Fact-detective stories, 4000. \$150 for current, \$100 for older. Acc.

Inside Detective (Dell), 261 5th Ave., New York 18. (M-15) True stories of crime investigations under official by-line. If possible 1000-5000, streaming mystery, detective work. James Stewart-Gordon. 3c to 4c; photos \$5. Acc.

Line-Up, 114 E. 32nd St., New York 16. Same requirements as *Police Detective*, only all stories must have a preliminary editorial paragraph pointing out that crime does not pay. Rates by arrangement. Acc.

Official Detective, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5000-7000; photos. H. A. Keller. 25c. Acc.

Police Detective, 114 E. 32nd St., New York 16. Current true crime stories to 5000, with photos of people, best criminals and detectives, involved. Ruth Beck. Rates by arrangement. Acc.

Real Detective (Hillman), 535 5th Ave., New York 17. True illustrated crime stories 5000; official by-lines preferred but not imperative. Hugh Layne. 25c up; photos \$5. Acc.

Smash Detective, 114 E. 32nd St., New York 16. Crime stories of special violence; confession-type stories and exposes. Foreign stories O.K., providing they have all the other elements. Ruth Beck. Rates by arrangement.

Special Detective, 114 E. 32nd St., New York 16. Same requirements as *True Crime*.

Startling Detective (Fawcett), 67 W. 44th St., New York 18. (Bi-M-25) Factual crime material, current or older 4000-6000 shorts 1000. Hamilton Peck. 3c up; shorts 5c. Acc; photos \$5 each. Pub.

True Crime, 114 E. 32nd St., New York 16. (M) Current or classic crime cases; by-lined editorials by a name crime-fighter or detective (special rates); series articles to 3000 on crime subjects; personality pieces, or profiles on famous detectives and law-men; instructive crime detection articles; photo features, fillers, cartoons, crime puzzles, games, etc. Ruth Beck. Rates by arrangement. Acc.

True Crime Cases, 2382 Dundas St., W., Toronto 9, Ont., Canada. Actual crime stories, Canadian locales, recent date, with photos, 3000-4500. O. Ryan. 1c. Acc. (No recent report.)

True Detective (Macfadden), 205 E. 42nd St., New York 17. (M-25) True detective, crime stories with actual photos, with or without official by-line, 7000. Send for *Hints Booklet*. Albert R. Perkins. 3c-5c; photos, \$4-8. Acc.

True Police Cases (Fawcett), 67 W. 44th St., New York 18. (Bi-M-25) Detective stories to 8000; fillers 500-1500; cartoons. Sam Schneider. Stories 3c up; fillers 5c. Acc.

Uncensored Detective (Hillman), 535 5th Ave., New York 17. (M) First-person stories by persons involved in current crimes, 5000, particularly convicted women criminals. Query Hugh Layne. 25c up; photos \$5. Acc.

Women in Crime, 114 E. 32nd St., New York 16. Crime-detective stories involving female criminals. Cases of special violence. Stories involving models (Hollywood or theatrical backgrounds) are naturals. Good pictures. Confession-type stories and exposes. Ruth Beck. Rates by arrangement. Acc.

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The last two editors of A&J have been poets. Here is a special chance to secure the books in print which contain poems by Margaret A. Bartlett and Alan Swallow.

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2. Upon the death of the owner of The Decker Press, properties of that press were released. We were fortunate enough to secure the last 50 copies of Alan Swallow's first collection of poems, **THE REMEMBERED LAND**. Priced at \$2.00, these few remaining copies (without jackets) are available through A&J combination offer for \$1.40.

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WHAT THE EDITORS WANT NOW

Notes on immediate needs:

Humor and hobby and travel articles are needed immediately by *The Link*, 122 Maryland Ave., N. E., Washington 2, D. C. Slant is to men and women in the armed services or veterans in hospitals. T. A. Rymer is editor, and payment is at 1 cent 90 days prior to publication.

"Articles about collectors stressing not only what they have collected but more important *how* they have done it," says T. M. O'Leary, editor of *Profitable Hobbies*, 24th & Burlington, Kansas City 16. Mo. Payment is 1 cent on publication.

Sensational fact articles to 2500 are immediately in demand by Arthur L. Gale, editor of *Mz.*, 105 E. 35th St., New York 16.

Saga, Macfadden's entry in the men's field, wants outdoor adventure pieces now, writes David Dressler, editor, at 205 E. 42nd St., New York 17.

"Authoritative articles on playing the races, or on methods of play," writes Raleigh S. Burroughs, editor of *Turf and Sport Digest*, 511 Oakland, Baltimore 12, Md. Payment is 1 cent, on publication.

- A&J -

Notes on changes:

Homestead-The *Rexall Magazine* is the new name for the former *Rexall Magazine*. Janet Blech continues as editor at 8480 Beverly Blvd., Los Angeles 48.

Plain Talk has been discontinued in favor of a new magazine of comment entitled *Freeman*, edited by John Chamberlain, Henry Hazlitt, Suzanne La Follette, at 240 Madison Ave., New York 16.

- A&J -

Ace High Western and *Walt Coburn Western* have been discontinued. *Ranch Love Stories* and *Modern Love Stories* have been dropped from the Martin Goodman chain.

- A&J -

Avon Publishing Company, which issues several magazines and published 25-cent books, has moved to a new address at 575 Madison Ave., New York 22. Street & Smith has moved offices of *Madoiselle*, *Living for Young Homemakers*, and *Charm* to the same address; S&S *Astounding Science Fiction* moves to 304 E. 45th St. and the firm's *All Star Sports* will be dropped after the next issue.

- A&J -

Newest shift for *Glamour* is toward an audience of young business women. Elizabeth Penrose continues as editor of this Conde Nast magazine, 420 Lexington Ave., New York 17.

- A&J -

Publishing houses making changes in location: Doubleday & Co., to 575 Madison Ave., New York 22, including their subsidiaries The Literary Guild, Dollar Book Club, Crime Club, PermaBooks, and various reprint names. G. P. Putnam's Sons and Coward-McCann have moved to 210 Madison Ave., New York 16.

A&J

Canadian Homes & Gardens, 481 University Ave., Toronto, Canada, has shifted needs somewhat and notes a need for illustrated, practical how-to articles up to 1,000 words. Enquiries should be addressed to J. McKinley.

April, 1951

Most of the Thrilling pulp titles—detective, western, and sports—have dropped their upper limit for short stories from 6,000 words to 5,000. All the regular pulps at Popular are now bi-monthlies.

- A&J -

The American Home editor, Mrs. Jean Austin, has a special interest now in illustrated how-to articles on the home. Rates are good; address, 444 Madison Ave., New York 22.

- A&J -

Why, the new magazine launched last fall, now indicates a special need for psychiatric case-histories written with reader interest. Rate is 3 cents. on acceptance; address, 17 E. 45th St., New York 17.

- A&J -

A need for photos which tell stories about dogs or other animals is repeated by W. A. Swallow, editor of *Our Dumb Animals*, 180 Longwood Ave., Boston 15. Payment is low, \$1 up.

- A&J -

In the fast turn-over in the science-fiction and fantasy field, Avon has dropped *Out of This World Adventures*. It continues *10-Story Fantasy* and the reprint *Avon Fantasy Reader*, and another reprint outlet, *Avon Science-Fiction Reader* has been launched. Donald A. Wollheim edits the Avon magazines at the new address, 575 Madison Ave., New York 22.

SEVENTH ANNUAL

WRITERS' WORKSHOP

UNIVERSITY OF DENVER

June 18—July 20, 1951

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William Peden	Frank Waters
Elmo Scott Watson	Bruce Woodford
Florence Crannell Means	
Virginia Green Millikin	
Alan Swallow, Director	

Free information may be secured by writing
Dr. Alan Swallow, Director of the Writers' Workshop, University of Denver, Denver 10

Buy-Rite Buying Guide, announced in our January issue, has already suspended publication.

- A&J -

Changes have again come to the young people's magazines published by the Parents Institute, 52 Vanderbilt Ave., New York. *Compact* is the new title for *Senior Prom*—also formerly called *Calling All Girls*; *Twenty-One* is the new name for the former *Varsity*. The changes are based on the premise that, during time of stress, the interests of young people become more outward and mature. This will be the new slant for both magazines.

- A&J -

New "little" literary magazine is *Olivet Quarterly* to be published at Olivet College, Olivet, Mich. Emphasis will be placed on creative material rather than critical. James Camp is editor; low payment is offered. *Essence* is also a new literary magazine, to be published twice a year by Joseph Payne Brennan, 573 Orange St., New Haven, Conn.

- A&J -

Carnival, the new magazine announced from 715 5th Ave., New York 19, for distribution through department stores, is not a free-lance market, according to latest report.

- A&J -

The Quatrain is a small poetry magazine, publishing only 4-line verse, edited by H. L. Motsinger, Creal Springs, Ill. Payment is by prizes only.

- A&J -

Keith A. Knowlton, editor of *New Liberty*, asks us to remind all U. S. readers that when they submit manuscripts to Canadian publications, return envelopes should carry Canadian postage, or return postage should be provided for by international reply coupon; U. S. postage, of course, will take a manuscript into Canada or other foreign country, but it won't bring it back!

- A&J -

Gordon Keith, editor of *Dancing Star*, 376 Almaden, San Jose 10, Calif., needs biographical sketches, 1200-1500 words, on well-known dancers, how they got started, what they are doing at present, their future plans and advice to aspiring dancers. Payment is \$10 minimum; photos are bought at \$3-\$4; cartoons on dancing are needed, also. In large cities, current news on dancing may be reported; payment for such material published is 30-40 cents per column inch.

- A&J -

Mechanix Illustrated, edited by William L. Parker, 67 W. 44th St., New York 18, reports the following tip: "Always looking for good Money Making Idea articles about men who developed unusual ideas into profitable businesses; strong human interest pieces about inventors and inventions; short takes with photos of famous men with unique hobbies; just about everything else with appeal to the gadget-minded, science-minded guy of 30 or thereabouts, who likes to tinker in his workshop and garage and dream of making a million bucks."

- A&J -

Felix Fellhauer, editor of J&F Feature Service, P. O. Box 8101, Lakewood, Calif., offers his Writer's Bulletin No. B-1-1002 to those free-lancers who may be interested in writing for a house-organ syndicate.

Schubert Publications, 220 So. Michigan Ave., Chicago 3, Ill., announces a new magazine to be called *Plays & Players*. The first issue will probably carry an October dateline. "The magazine will feature name by-lines on fact articles on all phases of stagecraft, news of interest to amateur Thespians, helpful hints and how-to items. But of major interest will be the need for plays. We want previously unpublished three-act and one-act plays. Comedy, drama or mystery—it makes no difference—but they must be clean without being 'preachy' and, if possible confined to one set. Payment on acceptance for all rights is announced at \$500 for three-act, \$150 for one-act plays. We are catering to the non-professional field. However, our agreement on acceptance of a play will include a guarantee of 50 per cent of funds received in the event that the play is sought for professional presentation on stage, screen, radio, or TV." Frederick O. Schubert is editor.

- A&J -

The Illinois Bell Telephone Co. will pay a minimum of \$50 for cartoons accepted for *Telebriefs*, a midget newspaper enclosed with bills sent to customers. Since columns are small, cartoons must be clear and simple. Cartoons must have a telephone slant but may cover a wide range of activities. Purchase includes all rights to Bell System usage. Rough should be sent to Mr. Bradstrum, Room 1601, 208 W. Washington St., Chicago 6.

- A&J -

National Civil Service League, a non-profit and non-partisan organization of persons interested in merit personnel systems in government employment, offers its services to editors and writers. It is prepared to supply up-to-date information on government manpower problems, to check manuscripts for accuracy and constructive criticism. The offer has been made by James R. Watson, executive director, 120 E. 29th St., New York 16.

- A&J -

Last-minute changes in former market lists:

New Republic is no longer in the market for verse and should be scratched from the annual verse market list in February.

As reported in this column, the chairman of the American Scene Poetry Contest for 1951 is Mrs. Verdie McMillen, 1685 Olive St., Denver 7, rather than Helen Steckel Foster, as reported in the February verse list.

American Builder, trade journal, is no longer a free-lance market.

Lux Theater-TV was inaccurately reported in our January issue as edited by Arthur Heinemann of CBS; our March list reported the correct editorial address as 420 Lexington Ave., New York. Mr. Heinemann informs us that this show is not open to the free-lance writer.

- A&J -

Sports Afield—although an outdoorsman's magazine—must be counted a small market for fiction. Suitable stories are used in the shorter lengths, and payment is good by the piece, not the word-count. Address Ted Keating, 401 Second Ave., S., Minneapolis, Minn. Similarly, *Hunting & Fishing* (combined recently with *Outdoorsman*), 814 S. Michigan Ave., Chicago, uses a few short stories on hunting, fishing, dogs, accompanied with photos.

Author & Journalist

Flozari Rockwood, editor of two verse magazines, *Garret* and *Notebook*, at Box 5804, Cleveland 1, Ohio, writes that, after an illness, she is publishing these magazines again.

—A&J—

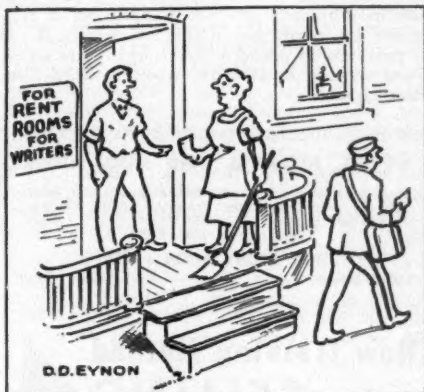
Although our trade journal market survey found information that *Art Material Trade News* of Chicago pays upon acceptance, trade journal writers inform us that the magazine pays upon publication.

—A&J—

In Milwaukee the Allied Authors group holds an open meeting once a month in the Press Club. Those interested should get in touch with Larry Sternig, 1532 N. 22nd St., Milwaukee 5, Wis., or phone Division 4-1166.

—A&J—

Manuscripts sent to *Modern Age*, 9620 S. Yates Ave., Chicago, are being returned by Louise Crips, editor of *Baby Post*, 67 E. 59th St., New York, since her organization has taken over *Modern Age*.



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The beginning writer craves the comforting consolation of seeing his name and work in print, and the oftener the better. So great is this desire that he contributes a lot of stuff gratis to anyone who will be kind enough to print it. That's what I did, anyhow. And now from my own experience I want to offer a word of caution about the nature of the publications in which you let your work and your name appear—whether gratis or for pay.

Just this morning my mailbox turned up a copy of a magazine to which I once contributed a bit of verse for free. Every so often a copy of this magazine shows up unwanted in my mailbox. And each time I resolve to write the editor to take my name off his mailing list. When I sent my contribution to this periodical I knew very little about it, having seen only one issue. But when I received a copy of the issue containing my verse, I was far from proud of my appearance in it.

This magazine features slovenly writing, bad printing and make-up, and advertising which I consider questionable; it is continually promoting schemes with which I certainly would not want my name connected, even remotely. Contrary to my usual custom of passing on to others to read the publications I receive I tear this one to bits, lest someone be injured by it.

The point I wish to make is that if I had first investigated, I would never have submitted to this magazine in the first place, not for any price. Sure, I was eager to appear in print just as often as possible—I still am!—but I didn't want it that much.

An earlier and worse experience occurred when a man who knew I wanted to write said he knew the editor of a small magazine who would probably be glad to have me do a column. The editor was willing but promptly told me that of course he couldn't pay me. He added that I could "plug" anybody or anything I wanted and make any arrangements I chose with them. Although I needed money pretty badly, I didn't care for that way of getting it.

It wasn't until after my first column appeared that I discovered that the magazine was the least of the editor's enterprises; that it was, in fact, only his means of collecting on some other pretty lucrative "businesses." My first column here was my last, believe me.

And so to the beginner I say: Be careful of the company you keep. Be careful of the publications to which you offer your work; try to be sure their standards are your standards. If there's any question in your mind, skip the whole thing. Give away your work at first, if you have to. But know the publication which will use it. Seeing your work in print may give you just the bit of reassurance you need. But it will fail in this, if you are not sincerely proud of the company you are in, if you are not proud of the paper in which your efforts appear.

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The Brief Case

I was particularly impressed with the truth of Catharine Barrett's remarks about how slang and profanity if used literally seem over-emphasized and often offensive because so emphasized. A story with this fault was recently read at a meeting of our A.A.U.W. group here, and I thought later that the author's work would have benefited greatly if she had been guided by Mrs. Barrett's advice.

Alta B. Dunn

Here is an item that may be of interest and some help to the radio script writer of our vast congregation: "Murder Is My Business" by Frank Phares appears in a recent issue of *Collier's*—page 18 of the Feb. 17 issue. The author is an old hand at script writing and gives a lot of the inside workings of handling and producing a script.

Rexford F. Mortimer

Editor's note: Our readers may also be interested in the John Masfield autobiography which *Atlantic* began as a serial in their March issue. The title is "The Joy of Story-Telling."

Let me give you a little tid-bit on my use of your magazine. There was an article on contests a few months ago. I read it and in a few days noticed a contest in the magazine. Using your new article I tried it out, in a hurry, and won a small prize. Now I am much interested in seeing the next one. Just another reason I am thoroughly sold on *A&J*. I have depended on it for market lists for several years now.

Letty Moon

In "Mostly Personal" for February, you indicate that the majority of writers prefer fiction. I, for one, am becoming tired of the modern tendency to move fiction into the corner for the sake of articles. Much can be conveyed in a well-written piece of fiction; leave article-writing to the newspapers.

Personally, I liked the magazine stories of twenty and thirty years ago better than most of those today. In those days there were whimsy and delight. I wish now we had more glamour and delight in our stories, as life should be if we had a peaceful world. If every writer would send one letter to one editor asking for more fiction, maybe we'd get it!

Aurora Chestnut

Prize Contests

The annual Houghton Mifflin Literary Fellowship Awards are now in their seventeenth year. Closing date for the current award is Dec. 31, 1951. The awards are in the amount of \$2400 (one-half advance against royalties and the other half outright) for the book project judged best among the entries filed. The project may be a finished manuscript or work in progress. Application forms may be secured from Houghton Mifflin Co., 2 Park St., Boston, Mass.

April, 1951

LOST, ONE PLOT

The door-bell's ring
Displeases me—
It interrupts my writing,
..... see!

When back to work
It's with a frown—
'Cause then I'm caught,
With my plot down.

—R. Carlton Henderson.

RECOMMENDED READING

(A&J) is glad to recommend the following books, for they combine enjoyable reading with sound instruction. You may place orders for any of them with either the Publisher or our Book Department.)

1. **ANCHOR IN THE SEA**, an Anthology of Psychological Fiction, Edited by Alan Swallow. A book of examples particularly valuable for the writer of "quality" fiction. Special paper edition for A&J readers. \$1.00.
2. **NEW POETIC LAMPS AND OLD** by Stanton A. Cockentr. The Wings Press, Mill Valley, Calif. The spotlight turned on the new poetic movement. A book to clear away the confusion besetting our verse writers. "The fullest, sanest and most eloquently persuasive treatise on the subject I have seen."—Gilbert Thomas, noted English poet, critic and biographer, in *The Christian World* (London). \$3.00.
3. **THE TECHNIQUE OF FICTION** by Willard E. Hawkins. The widespread use of **THE TECHNIQUE OF FICTION** in classroom, as well as in successful writers' libraries, is a clear indication of the value of this book. Hawkins, the founder of **AUTHOR & JOURNALIST**, has incorporated here his Twelve Basic Themes, and beginning writers especially will shorten their way to good markets if they follow closely the well-laid trail set forth in Hawkins' book. \$2.50.
4. **IN DEFENSE OF REASON** by Yvor Winters. The collected criticism of one of the outstanding critics of modern times, with extended discussions of principles of poetry and fiction. \$5.00.
5. **ON THE LIMITS OF POETRY** by Allen Tate. Collected critical essays by the outstanding name among "the new critics," together with some essays on fiction. \$4.00.
6. **CHARACTER** by Catharine Barrett. Catharine Barrett provides here her full and complete materials on the handling of character in fiction—not available anywhere else except in this most important booklet for fictionists. Read "The Psychological Pattern," use the Character Chart, study the full work to your own benefit, at this low price. \$1.00.
7. **A DICTIONARY OF LITERARY TERMS** by Duffy and Pettit. Alphabetical listing of literary terms, with definitions and examples from the world's literature. Paper, \$1.00; cloth, \$2.00.
8. **A GUIDE TO AMERICAN FOLKLORE** by Levette J. Davidson. A complete guide to all types of folklore, with bibliography, names and addresses of outstanding collectors, suggestions for collecting and development. \$3.00.
9. **WRITING FOR YOUNG PEOPLE** by Mabel Louise Robinson, Thomas Nelson & Sons, 385 Madison Ave., New York 17, N. Y. The art of juvenile story writing by the famous teacher of Columbia's Writer's Workshop. "As different as possible from a how-to-do-it manual, quite as practical, far more inspiring, and likely to last much longer because its discussions and advice go to the roots and reasons of good writing."—May Lamberton Becker. \$2.75.
10. **FORMS OF MODERN FICTION**, edited by William Van O'Connor. (University of Minnesota Press, Minneapolis 14, Minn. A collection of best criticism of fiction from the recent critical movement. Contributors include Mark Schorer, Allen Tate, T. S. Eliot, Robert Penn Warren, Lionel Trilling, Warren Beck, and other writers of fiction and criticism. \$4.50.

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Looking back a hundred years ago today, for instance, I see this: "*Rigoletto*, Giuseppe Verdi's tragic and perhaps most popular opera, premiered in Venice. Fearing its grim satire on royalty, police forced Verdi to change its name from *The Curse* and its chief character from king to a duke."

The book is illustrated.

—H.C.

MOSTLY PERSONAL

(Continued from page 3)

wish to guarantee I won't be charged for aiding you to get a clean printed copy."

Naturally it must be remembered that if an author actually makes a number of changes, in proof, he will be calling upon a printer to set up, again, new pages, and there is no reason why he shouldn't be charged—only the actual cost, it is to be hoped. One writer had a few pages corrected, in a preface he had written, and he was charged \$200. This certainly is an outrage. Writers should be warned they'd better have some understanding, if possible, beforehand on this very odd and, sometimes, expensive subject.

—A&J—

Harriett Crittenden added the picture-feature for this issue to her production as a free-lance author in New York City. She has sold both non-fiction and fiction, to the confessions and other popular magazines. Russell E. Offhaus—well known in radio as writer, producer, and manager—is currently with a New Orleans station. Both Catharine Barrett and Mary Mack have contributed articles which have been found of great importance to the A&J people.

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